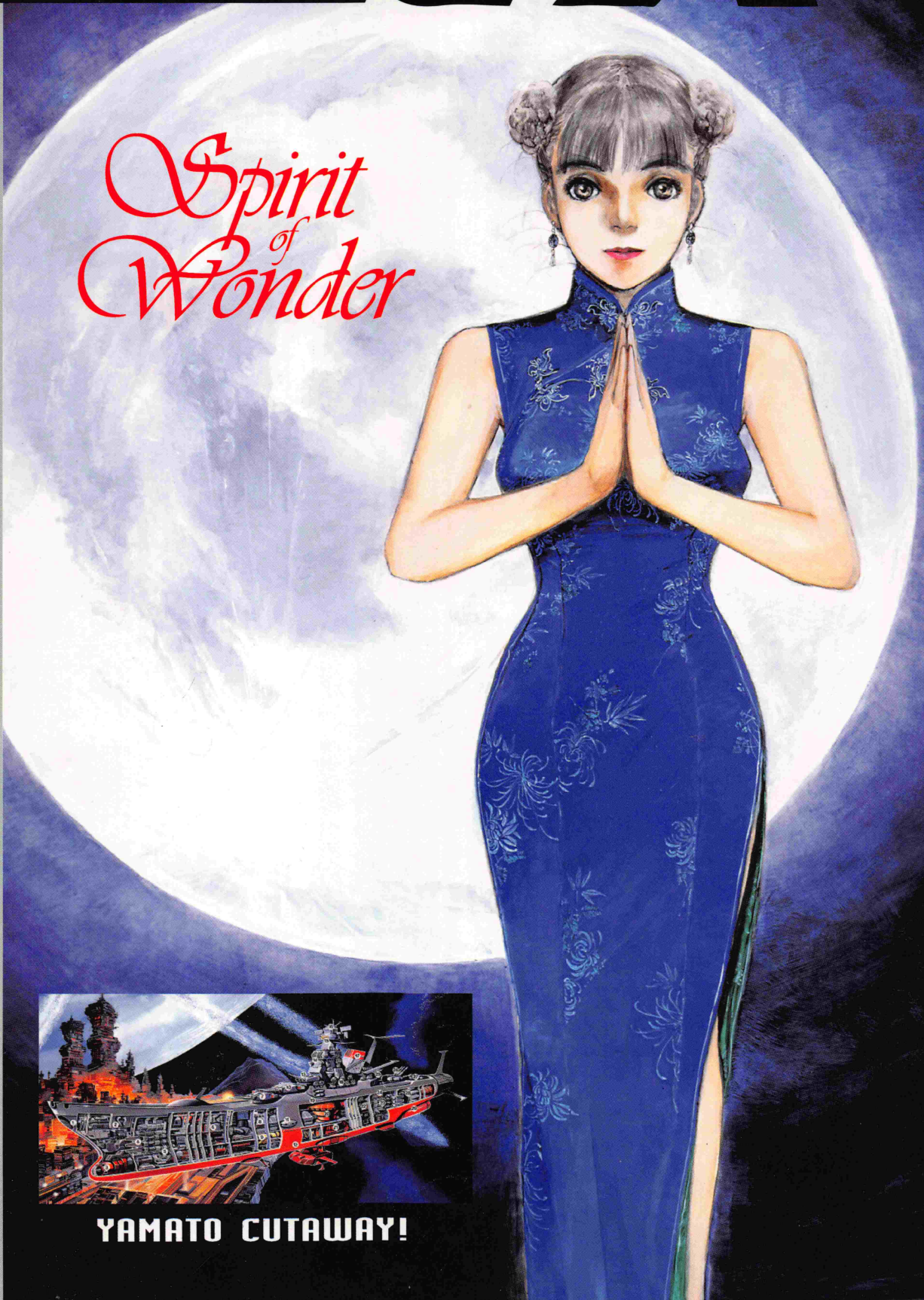


MARCH

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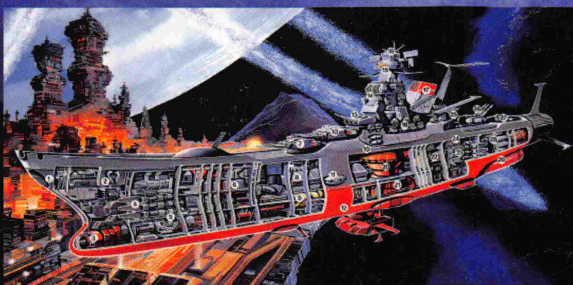
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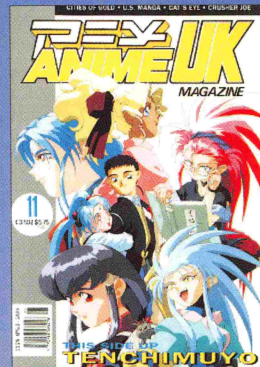
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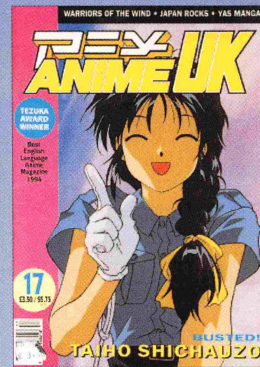
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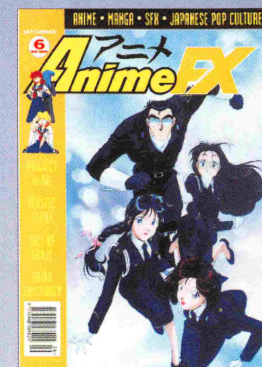
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# アニメ AnimeFX



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# アニメ FX

## TEAM AFX

Helen McCarthy, Editor  
 Peter Goll, Production  
 Steve Kyte, Art Director  
 Jonathan Clements, Translator  
 Peter Evans, Away Team AFX  
 Masaaki Kato, Away Team AFX

## WRITERS THIS ISSUE

Jonathan Clements, Rory Donnelly, Peter Evans/Sakura Studio, Peter J. Evans, Martin King, Helen McCarthy, Jim McLennan, Chrysanthemum Mordin, Julia Sertori, Jim Swallow, Paul Watson, Jolyon Yates

## ARTISTS THIS ISSUE

Steve Kyte, Jolyon Yates, Nick Southam

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**APOLOGIES** for accidentally omitting the copyright credit for last issue's back cover and Gallery featured title, **DOMINION**.  
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Published by **ASHDOWN PUBLISHING**, Avalon Court, Star Road,  
 Partridge Green, West Sussex RH13 8RY

Editorial correspondence to: **ANIME FX**, 70 Mortimer Street, London  
 W1N 7DF, England. Tel: 0171 637 2587  
 Please enclose **SASE** if reply is required

Subscription enquiries call: 01403 711511 or Fax: 01403 711521  
 U.S. readers contact Julie on Fax: (513) 353 3933, or write to:  
 Heritage Press, 3150 State Line Road, North Bend, Ohio 45052

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This is the Chinese character 'wan', meaning 'ending'; the Japanese reading is 'kan', and when you see it, it means you've reached the end of an article or instalment!

## OTAKU VOCABULARY

You'll find some Japanese terms crop up again and again. Here are a few definitions:

<b>ANIME</b>	Japanese animation
<b>CHARA</b>	Character
<b>KAWAII</b>	Cute
<b>MANGA</b>	Japanese Comics
<b>MECHA</b>	Mechanical object, ie robot, vehicle, weapon, etc.
<b>OTAKU</b>	Anime fanboy/girl
<b>OVA/OAV</b>	Original Video Animation, anime made for video
<b>SEIYUU</b>	Anime voice actor

## THE INTERNATIONAL ANIME & MANGA MAGAZINE

## KONNICHIWA!

It's time for a change. After five happy years here at Mortimer Street, we're moving on.

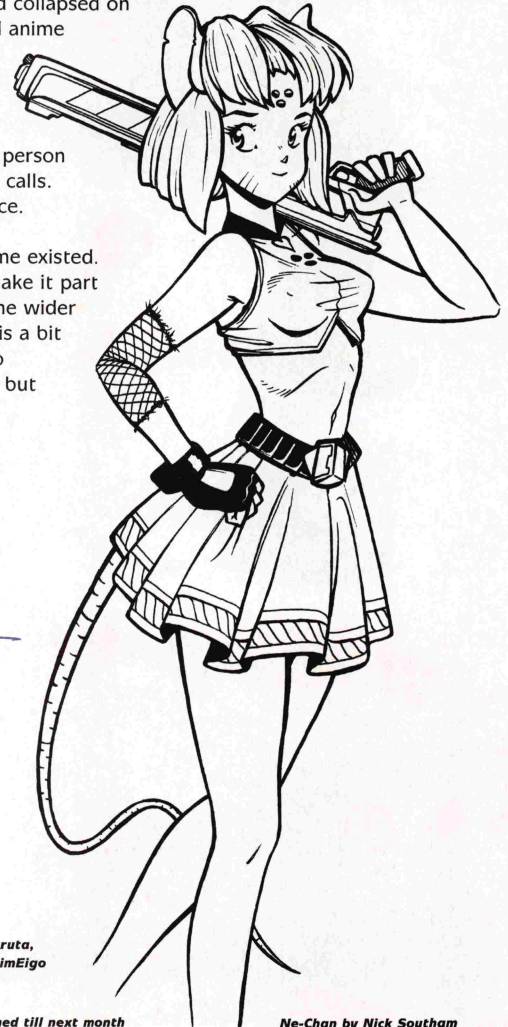
No, we haven't made enough money to rent one of those glass and steel towers in Docklands; but our lease here runs out on 25th March, so we have to pack up the whole history of ANIME FX and take it to a new home. As I write, two months before you read this, we haven't yet decided on our new location, so stay tuned for more news in our next issue. A move's always exciting, but in many ways I'll be sad to leave this place. It's nothing special, just a somewhat down-at-heel and perpetually untidy third floor suite in an unremarkable nineteenth-century building, but it's important to me because my life changed here in ways I could never have imagined.

The remarkable Peter Goll, without whom ANIME UK the fanzine would never have made the leap to professional publication, had his office here, so we moved in. That move was pretty easy; just a few boxes of papers moved off my dining-room table and onto Peter's desk. (This one won't be quite so simple!) Wil Overton worked with us here until **SUPER PLAY** lured him and Sue to the rural charms of Bath. Steve Kyte displayed a command of language I never knew he possessed getting to grips with the new computer system here. Visitors from all kinds of anime companies and magazines have called in and given us a welcome break from the working day. Jonathan Clements, Jim Swallow, both Peter Evanses, a whole host of anime writers and artists who've made names for themselves in this odd little specialty of ours, have all staggered up that epic staircase and collapsed on the seats amid the piles of mail and anime paraphernalia. Many more who've never visited the offices have made their presence felt here by mail, phone or email. And many of you, our readers, have also visited us, in person or in spirit through your letters and calls. You've all become a part of this place.

Once upon a time I never knew anime existed. From this office I've been able to make it part of my life, and to become part of the wider world of anime. For me, this move is a bit like leaving home. It will be great to welcome you all in our new offices; but I'm going to miss Mortimer Street.

Yours animatedly,

Helen McCarthy  
 Editor



## COVER

**SPIRIT OF WONDER: MISS CHINA'S RING** © Tsuruta, Kodansha, Tshiba EMI, by kind permission of AnimEigo

**NOTE:** Change of plan (again!) Paul Watson's **DRAGONBALL Z** Game moves have been postponed till next month

Ne-Chan by Nick Southam



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**AH OISHII** - can't do more than scramble an egg? This one's for you!



# newscan

## AFX ON THE MOVE

Don't forget that we will be changing our editorial office address at the end of March when our lease at Mortimer Street runs out. We'll have mail forwarded, but if there's anything urgent you have to ask us, do it soon or your query may get lost in the move!

## EUROPE

### MANGA PRINCESS MIYU

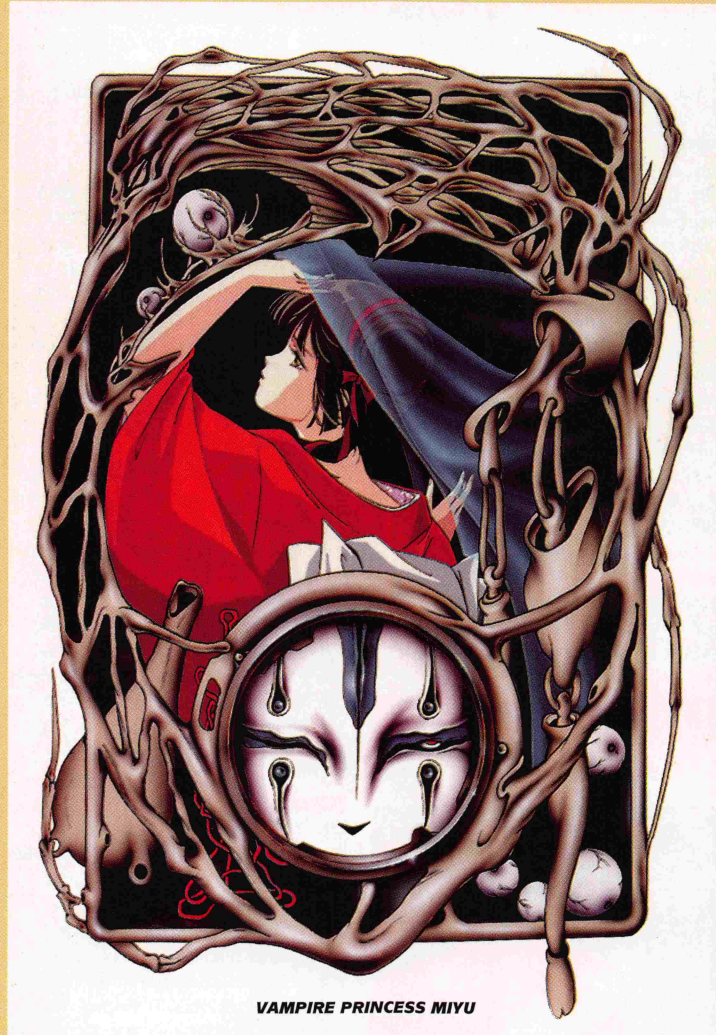
In March Manga Video bring out a true classic of the horror genre - VAMPIRE PRINCESS MIYU. This stylish and elegant chiller directed by Toshihiro Hirano is based on the manga by Naroumi Kakinouchi (who just happens to be Mr. Hirano's daughter!) and if you'd like a look at the manga version you can get it in English from Antarctic Press via any good comic retailer. Also coming in March from the big M, GIANT ROBO part 2, MIDNIGHT EYE GOKU part 2 and MAD BULL 2. And the separate tapes of the CYBERPUNK COLLECTION, comprising all three episodes of AD POLICE GENOCYBER and CYBERCITY OEDO 808 are being sold individually at £12.99 each due to "huge demand".

### ANIME PROJECTS WELCOMES NEW PR

The Welsh-based label started the year in strong form with the long-awaited release of UYTV6 and 7 and OH MY GODDESS! 5, and the appointment of Glenda Morgan to take charge of public relations. Plans for the first half of the year include more UYTV, the completion of the BUBBLEGUM CRISIS English language release and some exciting new titles. Nigel Fisher, AP's founder and a popular industry figure, had a bike accident in January - so much for cycling to keep fit! We send our best wishes for a quick recovery.

### KISEKI FIRST HALF

Kiseki Films have confirmed their new release schedule for the first half of the year. BBFC permitting, they will release the long-awaited LEGEND OF THE OVERFIEND 4 PART 1 in April and REI REI in June, so expect a long hot summer. The delayed releases of THE COCKPIT and SOL BIANCA 2 are in February and May respectively, while March sees the launch of DIGITAL DEVIL onto the UK market. Their budget release of classic titles like GUNBUSTER, MACROSS II and SciFi Channel screening ROBOTTECH con-



VAMPIRE PRINCESS MIYU

tinues throughout the year.

### US/UK TV TIMES

Anyone with satellite TV had a chance of catching CNN's Koichi Ohata interview in INSIDE ASIA over the Christmas period. And if you've got the UK's Paramount satellite channel you can see anime from the Manga Video range; THE GUYVER and PROJECT A-KO kicked off in December and CYBER CITY OEDO

and DOMINION follow on. So when will the UK terrestrial channels catch on?

### EUROZINES

Latest issues of ANIMELAND, TSUNAMI and ANIMANIA, out now, will please French and German speaking readers respectively. ANIMELAND has an overview of the COBRA TV series and an interview with Shoji Kawamori of MACROSS fame in its packed contents list, while TSUNAMI, with more colour inside than previous issues, spotlights CLAMP and talks to BATTLE ANGEL creator Yukito Kishiro. ANIMANIA (with a free BUBBLE GUM CRISIS poster inside) features an article on Studio Ghibli's first decade and an interview with veteran director Rin Taro.

### FANZINE DEMISE

We're sad to report that UK fanzine FUTURanime! has ceased publication with the January 1996 issue, no. 7. Editor Keith Elcombe cites pressure of work and life among his reasons in a tiny but hardhitting final issue. The zine was a lively, individual and completely unabashed publication and will be much

missed. Back issues of FUTURanime! and its predecessor JUDGE ZONE are available for a limited time at 30p and 10p respectively; send an ssae to Keith Elcombe, 6 Saxon Court, Kingsway Gardens, Andover, Hants, SP10 4BU, for details of these and the final issue. Sayonara, Judge, and good luck wherever your road may lead.

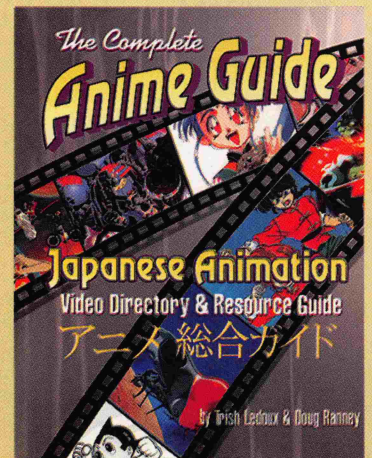
### J-FAN SUSPENDED

As of January 1996 new UK anime prozine J-FAN, launched at ReConTanimeTed in November 95, suspended publication indefinitely. Editor Steven Weller cited disappointingly low sales as the reason and said that it was hoped Ebony Publishing would relaunch J-FAN at some point in the future, perhaps with some format changes and budget restructuring. Issue 3, due in January, will not now appear.

## USA

### THE COMPLETE ANIME GUIDE

That's the title of a new book which is sure to be of interest to every anime fan from the complete beginner to the complete otaku, out now from Tiger Mountain Press at \$19.95. An overview of the medium's success in the USA, a directory of anime available in America on video or TV and a guide to fan sources and magazines in English are all included in this 215-page volume, written by Trish Ledoux, editor of ANIMERICA magazine and translator of many anime and manga titles, and Doug Ranney, president of Whole Toon Access Inc. The editor is distinguished anime scholar and AFX contributor Fred Patten. Available at comic shops throughout the USA via Diamond and Capital City, or direct from the publisher, tel (206) 391 8793, fax (206) 391 9064. Look out for a review, and a competition to win copies, in our next issue!





# newscan

## ANIMEIGO SURVIVAL KIT

Two new formats for GENESIS SURVIVER GAIARTH #1 from Animeigo - the English dub on video, out in February, and the dubbed and subbed versions on hybrid laserdisc in March. The video dub will cost \$19.95 an episode and the price of the subtitled version on video is down to \$24.95; the laserdisc is priced at \$39.95. So there's a choice of format, a choice of language and a price range to suit almost every fan!

## CPM LAUNCHES NEW M.D. GEIST ATTACK

Central Park Media's 'corporate spokesmecha' M.D. Geist is at his most dangerous in a new 'origins' comic series, GROUND ZERO. The series, written by creator Koichi Ohata, will have covers inked and pencilled by him but with interior artwork by Tim Eldred, who worked with Mr. Ohata on the first M.D. GEIST comic series last year. This isn't because the originator of Geist has lost his passion for his creation

- far from it; he's just too busy with work on the new M.D. GEIST OAV in Japan to devote much time to comic artwork.

To signal their delight in working with Koichi Ohata and M.D. GEIST, and to help preserve a work of art which was in danger of vanishing from public view, CPM went to the Christie's auction of Marvel treasures in November last year and bought Geist a present - the renowned Harley Davidson Fatboy "Ghost Rider", sporting original artwork by GHOST RIDER artist Bill Sienkiewicz. Given that Geist's name is German for *ghost*, he and the bike were obviously made for each other, and they'll take their first ride together in M.D. GEIST - GROUND ZERO. Watch for it!

## STREAMLINE WEB PAGE

Streamline Pictures has joined the growing number of big names with their own page on the World Wide

Web. You can access their page for all the latest Streamline news and ordering information on <http://www.insv.com/streamline>.

## ROBOTECH RAVERS START HERE

Available now is the ROBOTECH PERFECT SOUNDTRACK ALBUM, essential listening for fans of the show which introduced many Americans to anime and which celebrated its tenth anniversary last year. Newly remastered background music from the TV series, ROBOTECH THE MOVIE and ROBOTECH II: THE SENTINELS is complemented by the complete vocal collection from all three productions. That's over 90 minutes of music previously unreleased on CD in a total of just over 146 minutes' running time on two CDs. There's also an 8 page booklet with liner notes and comments from the composers, Ulpio Minucci and Arlon Ober. Out now from all good specialist stores, recommended price \$27.98; or call Streamline Pictures on (001) 310 998 0070 to order.

## ANIME IN THE NEWS

OUTRE, a magazine from the Filmfax stable subtitled "The World of Ultramedia" ran a remarkably positive and accurate article on anime in volume 1, no. 4, with no cover date but out in January 1996. (Our only quarrel is with writer Brian Camp's wish for more Japanese-American collaborations to marry anime quality with "the universal appeal of American films" - come on Brian, how much is universal appeal due to multimillion dollar multinational marketing and merchandising spend?) US readers should try and track this zine down and UK readers might be able to get it via specialist film/memorabilia shops or good comic retailers. Many thanks to Fred Patten for the information.

And the November/December 1995 issue of THE LICENSING BOOK INTERNATIONAL (Vol 3, No. 4, pub. Adventure Publishing, NY) carried a similarly positive article on the licensing & marketing possibilities of anime, plus an overview of the world anime chara licensing situation.

## OTOMO EXHIBITION IN NYC

The Bess Cutler Gallery on West Broadway in New York ran the first major exhibition of the work of Katsuhiro Otomo, including his own drawings plus production cels and backgrounds from AKIRA and cels from ROUJIN Z and ROBOT CARNIVAL. The opening in January was attended by luminaries from the anime & art worlds including Carl Macek of Streamline Pictures, the US

translators & distributors of AKIRA. Among the AKIRA items on show were spectacular three-foot pan cels complete with background paintings. The exhibition ran until 29th February and formed part of an ongoing programme of pop-culture art exhibitions, featuring cels from works by other major Japanese figures such as Hayao Miyazaki, Koichi Ohata and even Osamu Tezuka-sensei. You can visit the gallery from Tuesday to Saturday between eleven a.m. and six p.m.; enquiries can be made by phoning 212 219 1577 during these hours Eastern time, or faxing 212 941 8150.

## ANIME AMERICA 96

Yes, it's happening! After much fan speculation chairman Kyle James confirms that her team have not been idle, but have been laying the groundwork for this year's convention, which now has both a date - 25-28 July 1996 - and a site, the much loved Red Lion Inn in San Jose, close to California's oldest Buddhist temple and that temple of anime, Nikaku Animart! Three video tracks - subbed, dubbed and nostalgia - workshops, games, art show and Masquerade, plus a rota of guests not yet announced and last year's hugely popular Anime Fireside Chat - the talk show where fans could air their views frankly and fearlessly - and a 90-stand dealers' room will keep attendees busy for the three days of the convention. Some innovative ideas like the Pen Pal Corner - see next issue's Pen Pal column for details - and the award of the first ever scholarship of the Foundation for Animation and Comics Education, worth \$750 towards art tuition, promise to add an extra dimension to a fun weekend.

## ANIME HASSHIN CHANGE OF ADDRESS

The best international anime club in the world has changed its address. Current members will already have heard from co-ordinator Lorraine Savage, but past or prospective members seeking access to AH's wide range of goodies should write to Lorraine Savage, Anime Hasshin, PO Box 5121, Manchester, NH 03108-5121, USA.

## JAPAN

## NEW BUBBLEGUM CRISIS?

AIC have announced that they are in the early stages of planning a new 26-episode TV series, or possibly a film, starring the original 'babes in battlesuits', the Knight Sabers. Three new SOL BIANCA OAVs are also under consideration. They welcome comments and ideas from fans; you can access their Web page





for latest news on <http://www.anime-int.com/home.html> and then email your views to them on [aic@gol.com](mailto:aic@gol.com).

### TV NEWS

**MORE HEROES** - New from Sunrise and Nagoya TV, **HEROIC ORDER DAGUON** is seventh in the inter-linked 'Hero' saga of anime TV series. Look out for more news next issue.

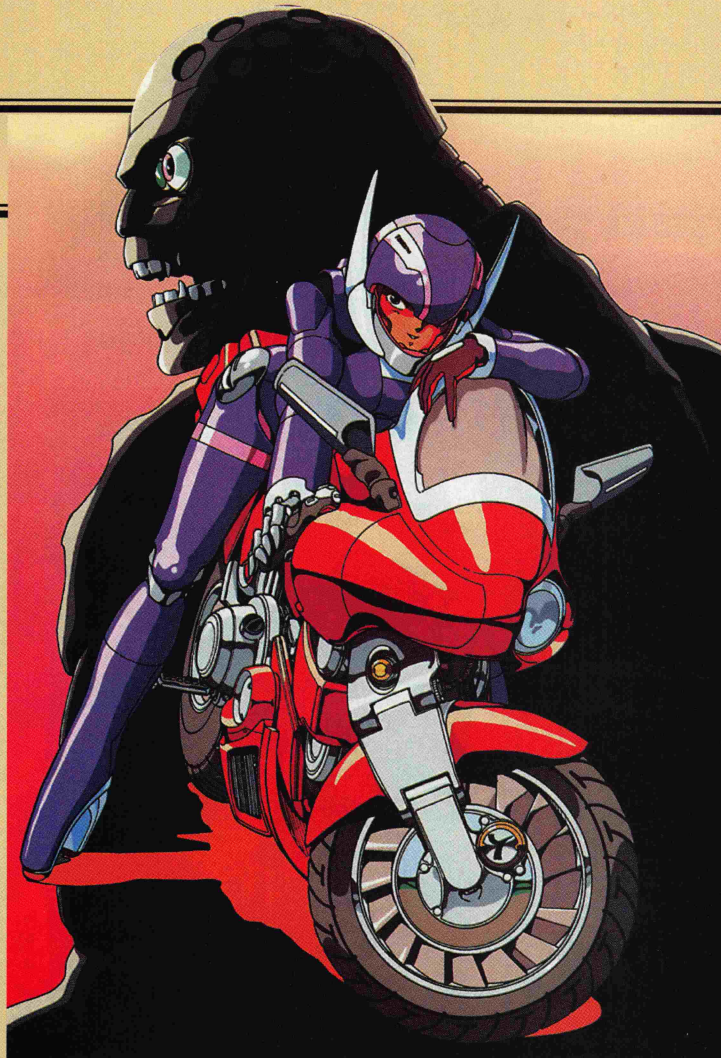
**MAGICAL ANGEL SQUAD** has five secret agents from space armed with magical weapons masquerading as ordinary Japanese school-children and members of the 'Magic Club'. There are two guys - Takeo Takakura, who's straight, and Ayanojo Aburatsubo, bishonen and gay, both aged 17 - and two 16 year old girls, chums Nanaka Nakatomi and scatty Sae Sawanoguchi, who can fly; they're joined by new girl Akane Aikawa, 15 years old and eager to be one of the gang. What has brought them together, and what's the significance of Sae's stuffed toy? (Apart, that is, from its name, Jeff-kun, an in-joke reference to an American who achieved notoriety by having a kiss'n'tell relationship with idol singer Seiko Matsuda while she was in America.) The script is by Chiaki Konaka of **ARMITAGE III** and **BANIPAL WITT** fame; the director is **SAILOR MOON'S** Junichi Sato.

**FAMOUS DOG LASSIE** is set in Japan's favourite mythical other-world, Britain, where a little boy called John Norbridge lives with his parents Sam and Melissa and his collie dog, Lassie. Screening every Sunday evening of Fuji TV. **GEGE NO KITARO** is on screen at the perhaps unexpectedly early hour of 9 a.m. **RECKLESS BROTHERS LETZ & GO** is a new TV Tokyo series that promises 'Races, Thrilling Rides and Two Brothers!'. And coming soon, **ESCAFLOWNE OF THE SKIES**, the new Kawamori 'dream team' vehicle, due onscreen this Spring.

### OAV NEWS

**MARRIAGE** is based on the computer game of the same name and follows on from the game and **OAV GRADUATION**. Five girls looking for love throw a party to have an excuse to chat up eligible men - but they all fall for a half-English, half-Japanese guy who's tall, handsome, rich and fascinating. Described as a 'love polygon in several dimensions', soap-opera confusion and misunderstandings abound. Will the girls all find marriage partners in the end?

**M.D. GEIST PERFECT EDITION**  
**M.D. GEIST 1** is re-released with Part 2, **DISFORCE**, in a double pack



Above: **PRISS**: back on the **BUBBLEGUM Beat**?

Below: **POWERDOLLS**: **OMNI-WAR 2540**. Clockwise from top left: Julia Rayberg, Alice Knox, Thelma Sheire, Heidi Newland, Yoa Fei-Lung, Kwan-Mei & Power Loader



as the 'Perfect Edition'. In the new story, Geist is forced to fight the mighty Krauser (another Most

Dangerous soldier) with massive collateral damage. An English language release is promised soon

from **US MANGA CORPS**.

**THE DIARY OF ANNE FRANK** was released last year as a movie. Now the anime version of this world-famous diary is available on video from KSS. There was considerable concern to get the details of the story absolutely right; Roger Purvis, a Jewish resident of Japan, assisted with the script. Music is by Michael Nyman.

**POWERDOLLS** the game was a nominee for the Japan Software Prize 1994 and won the Computech Simulation Game Prize in the same year. It has already appeared as a novel and as a manga in **Comic NewType**; now **POWERDOLLS: OMNIWAR 2540** is due out in OAV form this month. There's a vogue for computer game tie-in anime at the moment, though there's also a limit to how far a 30 minute animation can reflect a 50+ hour interactive game. Set in a future world where the robotic legions of Planet Omni fight to free themselves from the tyrannical rule of Earth, **POWERDOLLS: OMNIWAR 2540** stars the six members of an all-girl strike force and their mighty Power Loader. The team (leader Heidi Newland, tomboy Yoa Fei-Lung, sniper Fang Kwan-Mei, all-rounder Julia Rayberg, boffin Thelma Shiere & trendy Alice Knox) have to destroy a dam in a story based on one of the game scenarios, "A DAM TOO FAR". It should be simple, but nothing's ever as simple as it looks ...

**SANCTUARY** the manga sold over 6,000,000 copies & was translated into eight languages; artist Ryoichi Ikegami won the 1995 Inkpot Award at the San Diego Comicon. Now the anime version is available. Directed by Takashi Watanabe, with a script by Kenji Terada, this tale of greed, corruption & power in the new Asia stars Sho Hayami (Max Jenius in **MACROSS 7**) as Akira Hojo and 'straight' actor Yasushi Nakada as Chiaki Asami. Unsho Ishizuka, who played Guld in **MACROSS PLUS**, is Ozaki.

### SHOJO OAV RELEASES

**GURASU NO KAMEN (MASK OF GLASS)** is an important shojo manga, originally serialised in **HANA TO YUME (FLOWERS & DREAMS)** magazine, which was animated for TV in 1984. Now fans can collect the anime series on six 100 minute tapes.

**PHAROAH'S SEAL** is available as a 40 minute rental OAV, covering vols 1-4 of the manga by Hosokawa which first appeared as an illustration

**CONTINUED ON PAGE 10**



# newscan

# EXTRA

As we told you last issue, IDOL FIGHT SWEETYPiE II is Kenichi Sonoda's newest project, due from Nippon Columbia in April. It's based on a computer game - one of those where the main objective is to get the cute girls to take their clothes off - but we're told it has a new storyline with plenty of fight action added. (It will need it - see below for details of the game!)

The girls are played by some of Japan's hottest seiyuu, & they are :

**SWEETYPiE** (Mika Kanai), who fights for Love and Justice with her mystic weapon the Sweety Stick

**CHERRYPIE**, played by Yoko Mizutani, a mistress of the Black Arts and seriously into bondage gear

**MILKYPIE**, an alien from the distant planet Snow-White, and nuts about those 'quaint' Earth costumes! She turns into her super-heroic guise when seiyuu Himiko Nishihara yells "MILKY CHANGE!"

**PEACHYPiE** is an emissary from the Magic Kingdom of Peachyland. She's got some powerful magic

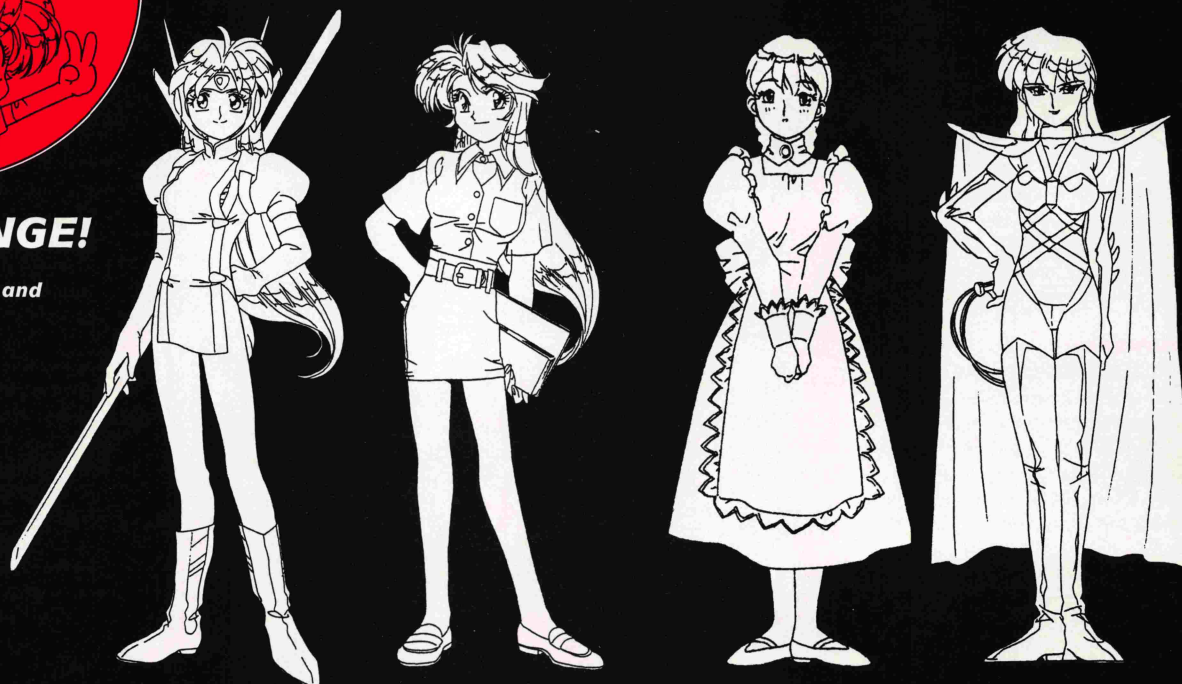


## IDOL CHANGE!

Our heroines seen in and out of costume

SWEETYPiE

CHERRYPIE





# IDOLFIGHT SWEETPIE II



spells but she can only cast them after she's transformed. Konami Yoshida is her voice

**LEMONPIE** (Rika Matsumoto) has been very heavily injured in the course of her career and so is more a cyborg than a cutie - but a very cute cyborg, naturally. Her 'transform phrase' is "LEMONADE TRANSFER!"

## THE GAME

IDOL JANSKI SUCHIPAI SPECIAL, Sega Saturn, Jaleco Ltd.

If you're a mahjong fanatic this may not give you much of a problem, but if your interest is more in animated cutes this game is for you.

Sweetypie is a mahjong super-heroine and to play her you first have to beat 8 of the 9 main characters of the game. You can choose to play as any character; they're all cute girls designed to look between 17 and 25, and each follows one of the 'typical' female occupations (nurse, bunnygirl, policewoman, student, Chinese cute, housewife and so on). To make the scenery even prettier there are a further seven 'walk-on' characters who have conversations with your characters between game levels.

But you don't have to wait until you've beaten every cute in the game to see the mahjong super-heroine herself. She pops up unexpectedly all over the place, and her main aim is to help you win. She'll cheat for you, showing you your opponent's hand and destroying vital tiles to stop her getting them; she may even give you the final tile you need to win.

Mahjong is a game of strategy, concentration and skill. It's played for big money as well as for fun all over the Orient. In IDOL JANSKI SUCHIPAI SPECIAL you have a slightly different incentive. When you win

all her points from your opponent, she takes her clothes off. If your character loses all her points, you just have to start the level over again.

Rated very highly by reviewer Chris Swett in V-MAX, this game actually does have a point - it teaches you how to play mahjong and gives you some solid basic practice. But there's no doubt that for most computer-game fans the major incentive isn't mahjong. An English language version of the game is eagerly awaited by legions of ecchi\* fans in the West.

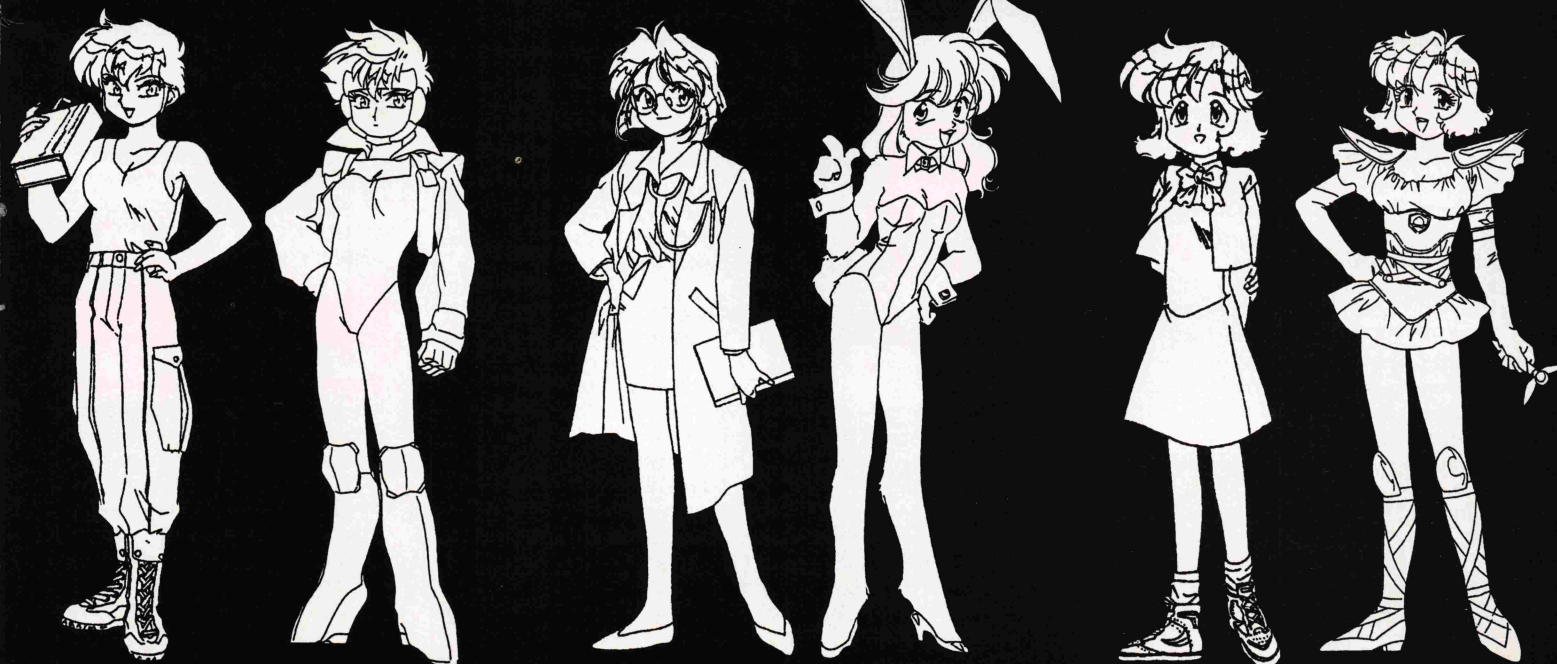
\*ecchi = 'pervy'; usually used about male fans lusting after cutes, panty fanatics, and Ryo Saeba. The word is the Japanese pronunciation of the letter H, the initial sound of the word *hentai*, or perverted.



LEMONPIE

MILKPIE

PEACHPIE





ed story in PRINCESS magazine in 1988. Carol, an American girl studying in Egypt, visits Memphis and is transported 3000 years back in time by Queen Isis, courtesy of an ancient curse. She falls in love - with ancient Memphis, and with a man she meets there - but she also wants to return to her own place in time. If you liked HEAVEN A RED RIVER, you'll love this 'pyramids & posies' romance.

And merchandise for ANATOLIA STORY, a Chie Shinohara tale also known as HEAVEN A RED RIVER, has begun to appear. Is this an early indication of an anime to come, or just reflecting the popularity of the manga and Ms Shinohara's art?

### JAPAN ROCKS UPDATE - ARRESTING CDS

The 23-track TAIHO SHICHAUZO SONG COLLECTION includes all the songs covered in AFX issue #9, plus seven extra tracks. The double-CD set will cost you ¥3900, and the only items missing are the opening and ending themes. For these you need the ORIGINAL SOUNDTRACK 1 1/2, which contains the themes and background music on a normal-size CD, plus a bonus CD single containing a commercial, the spoof title song (500YEN PER HOUR YOUTH) and several CD-dramas, all for ¥35000.

### SILENT MÖBIUS ON CD

The deadly demonhunters of the AMPD are on the streets of Tokyo again in three new CDs featuring image songs from the series, plus some all-new original tracks. KATSUMIX, featuring the voice of Naoko Matsui (pictured), is out now, as is NAMIX, sung by Chieko Honda. The third CD, YUKIMIX, appears in April and will feature Maya Okamoto's voice talents. Each CD includes an 18-page illustrated booklet and computer illustrations by Kia Asamiya.

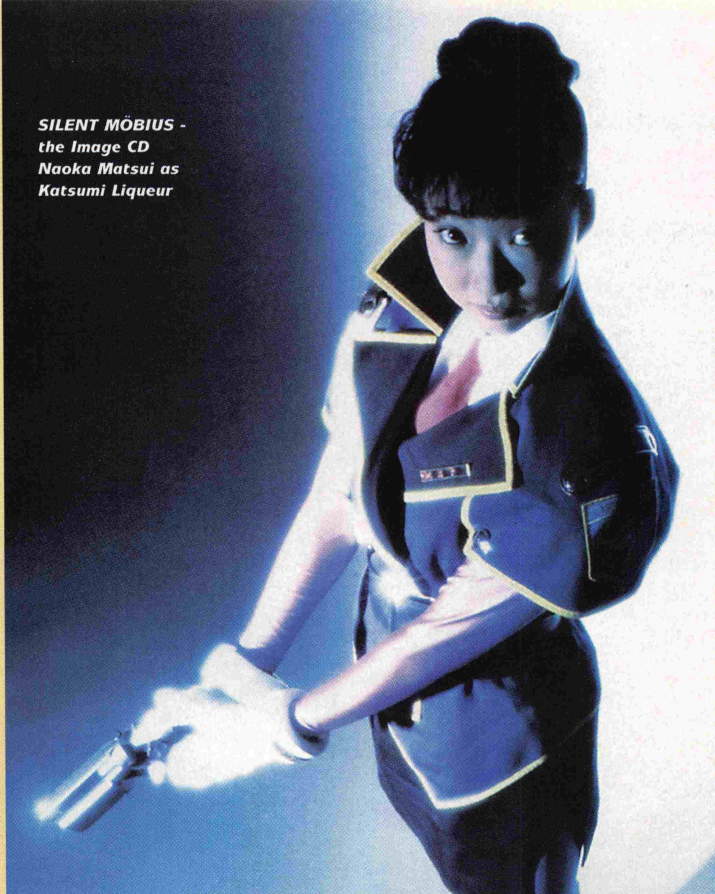
### TOSHINDEN ON CD

It's hot on the Playstation and now it has a CD drama all to itself, with episodes out in February and March. Wait and see if an OAV follows - any bets? A parody version is already making it big on radio, with Yasunori Matsumoto (V-Daan in KO CENTURY BEAST WARRIORS), and the CD drama features many up-and-coming stars. Check them out: Tomokazu Seki (Toji in EVANGELION) as Eiji, Kyoko Hikami (Momoko in WEDDING PEACH) as Elice, Kaneto Shiozawa (a chilling Balrog in STREET FIGHTER II) as Duke, Takahito Koyasu (MACROSS 7's Gamulin Kizaki) as Cain, and Yumi Toma (delectable Deedlit from RECORD OF LODOSS WAR) as the voluptuous Sophia.

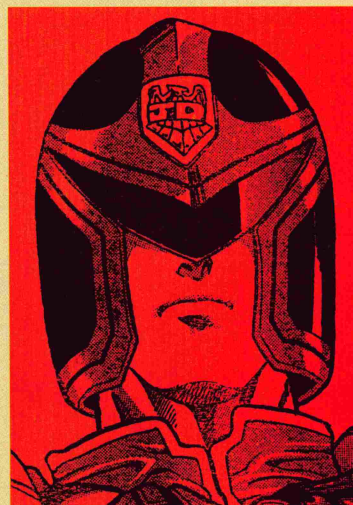
### MANGA DREDD

The Autumn 95 SHONEN JUMP SPECIAL contained a fascinating movie tie-in - (writer) Matsumoto

**SILENT MÖBIUS - the Image CD**  
Naoko Matsui as  
Katsumi Liqueur



and (artist) Mitsuyoshi's JUDGE DREDD. Yes, the MegaCity lawgiver is now prowling the streets of the mangaverse and he's looking much younger and less mean than either his British comic incarnation or the Sly Stallone version. The uniform's changed a bit too, but the bike's still way cool and the punks are as nasty as ever. Jonathan Clements is reading it right now and will give us the lowdown later.



### HITS OF 95

NEWTPE's 1995 Anime Almanac, a veritable goldmine of anime information, reports that Japan's top ten selling animated videotapes of 1995 all came from one studio, and it wasn't Japanese. Disney swept the board. THE LION KING's original (English) and dubbed (Japanese) versions sold over 210,000 copies between them, with the original and dubbed versions of RETURN OF JAAFFAR not far behind, the original, dubbed and bilingual versions of 101 DALMATIONS in fifth, sixth and seventh place, the dubbed and bilin-

gual versions of PINOCCHIO following the spotty dogs, and ALADDIN in tenth place. PINOCCHIO and 101 DALMATIONS took the top two places in the laserdisc sales chart, with Takahata's HEISEI TANUKI GASSEN PONPOKO in third place.

In the cinema, the top-grossing domestic film was animated: Studio Ghibli's MIMI O SUMASEBA, closely followed by GODZILLA VS SPACE GODZILLA. Two live action films tied for third place, with the annual DORAEMON movie (DORAEMON 2012 AD: THE BIRTH OF DORAE-MON) coming in fifth and the Spring 95 Toei Anime Fair, featuring the last DRAGONBALL Z movie plus films of SLAM DUNK and MARMALADE BOY, in sixth place. The summer Toei triple bill headed by SAILOR MOON S filled the eighth slot, confirming the popularity of animation with the Japanese filmgoing public. Foreign films out-earned the local product at the box office this year, with DIE HARD 3 in top slot and MIMI O SUMASEBA seventh highest grossing film overall.

The top ten TV anime series will probably surprise many Western fans. Longrunning salaryman soap SAZAE-SAN was top of the list with a 25.7% audience share over the year. Second placed was GET A GRIP, TSUYOSHI! with 21.4%, then CHIBI MARUKO-CHAN with 20.6% and YU YU HAKUSHO at 18.7%. DRAGONBALL Z came in 5th with 17.9%, CRAYON SHIN-CHAN was 6th with 17.2%, KITERETSU had 16.1%, and SLAM DUNK a straight 15%. Football series AOKI DENSETSU SHOOT! was ninth with 14.7%, closely pursued by old stager DORAEMON, tenth most popular TV anime with a 14.6% share. MARMALADE BOY just

missed the top ten, placing 11th with 12.9%, and the Sailor Senshi were twelfth, SAILOR MOON SUPER S scoring 12.3%. MACROSS 7, voted most popular anime in NEWTYPE's reader poll, came in 19th and FUSHIGI YUUGI was 28th. Highest placed import was TEENAGE MUTANT NINJA TURTLES in 25th slot. The TENCHI MUJO TV series placed just outside the top 50 (at 52).

The anime CD sales charts were a triumph for MACROSS 7, with LET'S FIRE!! and MUSIC SELECTION FROM Galaxy Network CHART tied at the number one spot with sales of 2,290,000 copies each, and four more M7 CDs in the top ten. Top placed non-M7 CD was GUNDAM W OPERATION 2 in 7th place. The top-selling anime CD single was the theme from DNA2, SINGLE BED, which sold 11,230,000 copies in 1995.

The 1995 manga sales figures in the NEWTYPE Almanac must be treated with care, since they've been extrapolated from just one week's sales at one branch of the Manga No Mori chain. But according to these figures, Yoshiyuki Sadamoto's EVANGELION manga was the best-seller of 1995, with AH MY GODDESS, DOMINION, TENCHI MUJO, BASTARD and FIVE STAR STORIES all selling strongly. Other titles recording impressive sales are RUIN EXPLORERS FAM & IHLIE, RYU-NAITO, SLAYERS, SORCEROR HUNTERS and SHADOW SKILL.

NEWTPE's 1995 reader poll puts Basara Nekki (MACROSS 7) on top as most popular male chara, with Hiro Yui of GUNDAM W in hot pursuit. Top girl was Mylene Jenius (MACROSS 7) with Belldandy of OH MY GODDESS in the number two slot. The most popular anime title with NEWTYPE readers (or at least the 5000 who voted) was MACROSS 7, followed (in descending order) by GUNDAM W, TENCHI MUJO!, OH MY GODDESS, SLAYERS, MAGIC KNIGHT RAYEARTH, G GUNDAM, BLUE SEED, SAILOR MOON SUPER S and YOU'RE UNDER ARREST.

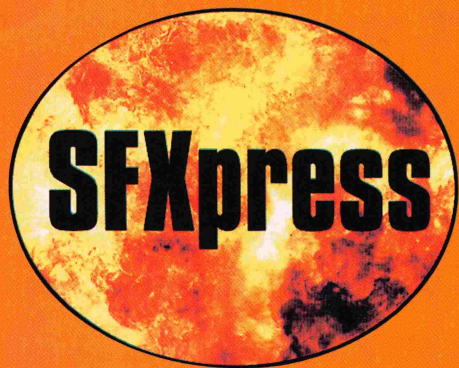
## AUSTRALIA

### PIONEERING AUSTRALIA

Pioneer Anime is now available on videocassette in Australia via the company's distribution deal with D.I.A. Multimedia Distribution. Already distributing the company's titles on laserdisc, D.I.A. released TENCHI MUJO! Vol 1 and MOLDIVER Vol 1 in February at a recommended retail price of A\$29.95; more titles will follow. You can contact D.I.A. at PO Box 51, Ormond, Victoria 3204, Australia, tel (03) 9576 7122, or email them on pioneeranimeust@msn.com.







***Is this Godzilla's last battle?  
Our Giant Rubber Monster  
fanatic Jolyon Yates reports  
on***

# GODZILLA VS DESTROYER

## SYNOPSIS

Birth Island is destroyed and the two Godzillas are headed north to Adonoa Island, their birth-place. The sleek young 40m tall Godzilla, whom Commander Asou dubs "Junior", is later found wading off Omaezaki Beach, but his dad's journey is through Hong Kong and the Sea of Taiwan towards Tokyo. Godzilla is fiercely glowing from within. A student, Kenkichi Yamane, informs the G Force that Godzilla's heart is set to erupt in a nuclear explosion which will destroy the whole of Japan. Kenkichi is the son of Shinkichi (Toyoaki Suzuki), the orphan adopted by Dr. Kyouhei Yamane (Shimura Takashi) in GOJIRA. He is naturally obsessed by Godzilla (on his walls are stills from all the Godzilla movies to date!)

Meanwhile Dr. Ijuuin is developing Micro Oxygen for use in diving equipment. He is interviewed by TV reporter Yukari Yamane, Kenkichi's sister, and watched by their aunt Emiko Yamane (the leading human character in the first GOJIRA movie, again played by Momoko Kochi). Emiko tells Yukari that Micro Oxygen is too close to the terrible weapon unleashed by Dr. Daisuke Serizawa (Akihiko Hirata) to destroy the first Godzilla. Dr. Serizawa took his own life to keep the weapon, the Oxygen Destroyer, a secret. Dr. Ijuuin is called to a tunnel being constructed under Tokyo Bay where the first Godzilla died, and detects life-signs in soil samples. The organisms escape into the water supply to Shinagawa Aquarium, where the fish are dissolved as if the Oxygen Destroyer were still active.

Soon the creatures, microbes mutated by the Oxygen Destroyer, are crawling ashore at the new Tokyo waterfront area (which was to have been the site of the World City Expo in 1995)



Artwork: Jolyon Yates





and are now 2m tall! The SUMP (Special Unit of Metropolitan Police) battle them in an ALIENSesque scene, then tanks and Masers are called in. The bugs form into a 60m tall giant, which Commander Asou calls "Destroyer", and the creature flies out of the Clean Centre.

The Super X III intercepts Godzilla near Shikoku and uses Cadmium Missiles and a Freezing Laser to cool him off. But the situation is only made worse; when Godzilla's rising temperature hits 1200 degrees centigrade, he will melt down and sink through Earth (Commander Asou is at hand to call this "China Syndrome"). Kenkichi says only Destroyer can kill Godzilla without causing this effect. To bring the monsters into conflict, Miki is ordered against her will to lure Godzilla Jr into a fight with Destroyer. The young monster is horribly injured when Destroyer sucks on his life-force, but (with fierce encouragement from the audience) blows the creature up with his breath weapon. Godzilla Sr is drawn to shore at Haneda Airport and is reaching for his son when Jr is snatched away by Destroyer, which is now a 120m biped armed with Oxygen Destroyer breath. Jr is dropped on the waterfront and blasted, and Miki arrives to find him dying. Miki says "This is Godzilla's last stand!"

The Big G, badly hurt and at 1167 degrees, fights off Destroyer and staggers to his child as the Super X III closes in. Gojira breathes his life-force into Junior, and, at 1173 degrees, starts to erupt. Destroyer attacks and throws Godzilla around. At 1182 degrees, his dorsal fins start melting. Godzilla pours his best Hyper Heatrays into Destroyer, and Masers shoot it down. Destroyer explodes for the last time, but then Godzilla reaches 1200 degrees centigrade...

I won't detail the final scene, but Godzilla fans should have their handkerchiefs ready.

## REVIEW

As with the original, Godzilla is paralleled by a monstrous force created by science. Although the scientist here is not the physically and mentally scarred war veteran of the first movie, he is still the representative of Science, Creator of the Bomb, and is asked to take responsibility for his work. There's a telling scene where whilst dating Yukari Yamane he tells her he's "not a mad scientist", which cuts to the discovery of the Destroyer microbes in his laboratory flasks. His research may be designed for peaceful use, but the story reminds us of both the original GOJIRA and, on the 50th anniversary of World War II, the terrible uses to which science has been

put. The film points out how the present generation (Yukari and Ijuuin) should not forget history (as seen by Yukari's aunt). With Aunt Emiko in such a thematically important role, it's a shame she is dropped halfway through the film so we don't see her reaction to the climactic event. It's great to see her, and GOJIRA footage, on the big screen though.

As for the Lizard King himself, at the height of his destructive powers Godzilla faces destruction within and destruction incarnate without. He has met his match three times over: his own powers in revolt, a rival monster, and, in the movie where Godzilla's Man-made mutation threatens to destroy the worlds, humans with monster-slaying power.

GOZILLA VS DESTROYER has a great deal to do as the end of the present series. Several plot points depend on the audience understanding (pseudo)scientific information and having a knowledge of previous Godzilla movies, as well as getting to know new characters and creatures. The children in the audiences I was with became a little restless during the monsterless scenes, and were seemingly unmoved by the simulations of Japan being destroyed (though any Japanese kid must be quite used to such images). However, when Godzilla & Son were meeting their fates the children alternated between stunned disbelief and wailing. For their parents and physically adult people like me, we could enjoy a great Gojira movie, freighted with memories but also hinting at the future. The score by Akira Ifukube reworks his classic motifs and introduces new themes; the music for the tragic ending recalls the Oxygen Destroyer 'lost chord' and the choral hymn from the first GOJIRA, and is such a beautiful piece of music in itself.

The SFX are mostly excellent, although the 'bug' Destroyers are clumsy; the smallest Destroyer miniatures are, laughably, repainted Bandai dolls! The 'Burning' Godzilla suit, fitted with 860 lightbulbs, is impressive, as is the use of morphing in several scenes.

There are so many nice touches to be found; Godzilla Sr is first seen blazing through Hong Kong, but the first building Jr knocks over is a sand castle! and I suspect I missed many of the cameos (I think Toyoaki Suzuki is in the Destroyer video-watching scene).

For all Godzilla fans, this movie is a great experience.

**Saraba, O-G-san!**

(Farewell, Great Godzilla!)





**GOJIRA VS DESUTOROIYA**  
1995/12/09 103m A Toho Production

# STAFF

(Other notable credits in brackets)

## PRODUCERS

**Tomoyuki Tanaka** (all Toho SF)

**Shougo Toriyama**

(GOJIRA VS BIORANTE onwards, CHOU SHOU-JO REIKO/SUPERGIRL REIKO, 1991)

## WRITER

**Kazuki Omori**

(GOJIRA VS BIORANTE, GOJIRA VS KINGGIDORA, GOJIRA VS MOSURA)

## MUSIC

**Akira Ifukube**

(Classical & soundtrack composer best known for his work on the GOJIRA and other Toho SF series)

**SFX DIRECTOR Koulchi Kawakita**

(GOJIRA VS BIORANTE onwards)

## DESTROYER DESIGN

**Hideo Okamoto, Yutaka Yoshida**

## GOJIRA JR DESIGN

**Hideo Okamoto, Shinji Nishikawa**

## DIRECTOR

**Takao Oukawara**

(SUPERGIRL REIKO, GOJIRA VS MOSURA, GOJIRA VS MEKAGOJIRA)

## CAST

(Other notable credits in brackets)

## GOJIRA

**Kenpachirou Satsuma**

(Gojira in each of the VS films)

## GOJIRA JUNIOR

**Ryuu Hariken**

(King Ghidorah, Battara, Baby Godzillia)

## DESTROYER

**Elichi Yanagida**

## DESTROYER II

**Ryou Hariya**

(Space Godzillia)

## MIKI SAEGUSA

**Megumi Okada**

(GOJIRA VS BIORANTE onwards)

## KENKICHI YAMANE

**Yasufumi Hayashi** (ASHITA, 1995)

## YUKARI YAMANE

**Youko Ishino**

(ex-figure skater)

## EMIKO YAMANE Momoko Kolchi

(GOJIRA, 1954; debuted in ONNA KOKORO WA HITOSUJI NI, 1953; played Olivia onstage in TWELFTH NIGHT, 1959; also appeared in JUJIN YUKI-OTOKO aka HALF HUMAN, 1955, and CHIKYUU BOUEIGUN aka THE MYSTERIANS, 1957)

## DR. KENSAKU IJUIN

**Takuro Tatsumi**

(debuted in the NHK drama ROMANCE, 1984)

## MERU OZAWA

**Sayaka Osawa**

(GOJIRA VS MOSURA onwards)

## COMMANDER TAKAAKI ASOU

**Akira Nakao**

(GOJIRA VS MEKAGOJIRA onwards)

## RIKUSHOU GOTOU

**Shigeru Kamiyama**

(stage KING LEAR & the US movie BLACK RAIN)

## SHOU KUROKI

(Super X III pilot)

**Masuihiro Takashima**

(Starred in GUNHED, ZIPANG, GOJIRA VS MEKAGOJIRA and YAMATO TAKERU)

## CHIEF MITSURU KUNITOMO

**Saburo Shinoda**

(ULTRAMAN TARO, YAMATO TAKERU, GOJIRA VS MOSURA)

## TAKAO TAYAMA

(Aquarium guard)

**Kouichi Ueda**

(Appeared in OOKAMI NO MONSHOU/ SIGN OF THE WOLF)

## ICHIROU HAYAMISOU

**Yoshihiro Murata**

(starred in MINBOU NO ONNA/ A TAXING WOMAN with Akira Nakao, and GOJIRA VS MOSURA as Kenji Andou)

## SEA TEMP. MONITOR

**Sherry Sweeney**

(MekaGojira's assistant pilot Kathy Burger)

# GODZILLA vs DESTROYER







# FELINE FANTASIA

**CATLAND BANIPAL WITT**

Peter Evans of Sakura Studio talks about this charming fantasy tale, while Helen McCarthy fills in the background. Translation assistance from Yuri Foster.





**CATLAND BANIPAL WITT** is an adventure tale for children that is full of magical dreams, endearing characters and psychedelic scenery! Let's just say that if the music had been by the Beatles, it would not have been out of place. Sing along with "We all live in a stripey-flying-cat-bubble-ship"... The story is simple, yet entertaining, the action is non-stop and the audience loved it. As an added bit of magic, the leading characters are played by real children, and not thirtysomething women being squeaky, as in most anime these days.

**BANIPAL WITT** tells the story of Toriyasu, his younger sister Miko and their missing dog, Papadoll. The verdict on the film is easy - I wish I was 10 again! Take your children to see it. If you don't have any children, borrow some and take them! While it is not **TOTORO**, it is definitely a magical fairytale worth watching. Who knows, the magic of the film may stir the child in your heart. In the words of the song : "If you listen to your heart, you will find a secret dream...."

# THE PLAYERS

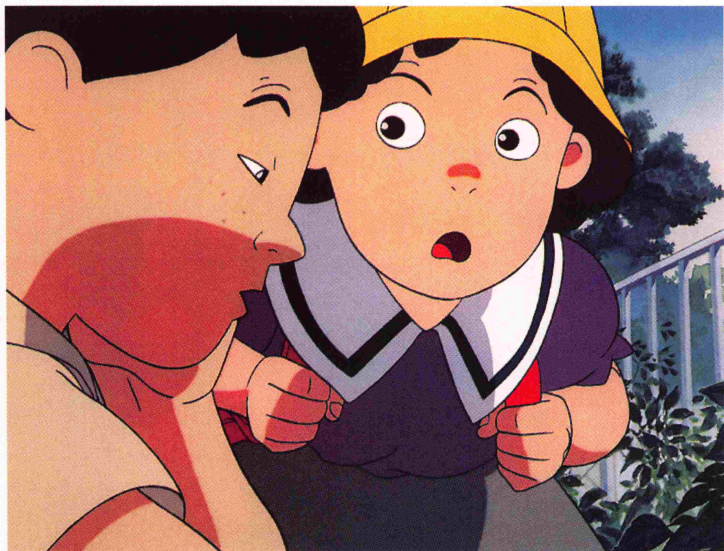


1. THE TOMCAT
2. HOI-HOI
3. SUTTOPOKE
4. HENJI
5. SANDADA
6. PRINCESS BUBULINA
7. DO-DO
8. CHU-CHU
9. TORIYASU
10. MIKO
11. BALLOON GUARD
12. MONSTER PAPADOLL



Special thanks to Takashi Oshiguchi of MANGA NO MORI for the surprise invitation.





**Above:** Toriyasu and Miko **Below:** Toriyasu freaks out in kitten mode!  
**Right:** Miko and Hoi-Hoi admire the Tomcat **Opposite page Top:** Toriyasu and Chu-Chu flee the monster Papadoll **Bottom:** Sandada explains the situation to our heroes.



## SYNOPSIS

**P**apadoll has been missing for a week. Toriyasu is a veritable zombie as he walks to school; his sister Miko is convinced that their dog has been dog-napped by space aliens. But Toriyasu doesn't believe her, even when she sees a strange cat wearing a coat!

That night, things get weirder still as three cats converge on the house. They are scientists from the world of Banipal Witt, the cat world, and they try to enlist the help of the soundly sleeping Toriyasu to stop the giant dog which is terrorising their world. With Miko's help, they manage to get him into their flying-cat ship, the Tomcat. Speed is of the essence, as every minute in the world of humans is many hours in Banipal Witt. making judicious use of the warp drive, they arrive just in time for the sunrise (which has to be seen to be believed!) There's another reason why speed is vital - if the children stay in Banipal Witt to see the next sunrise, they'll be





turned into monsters!

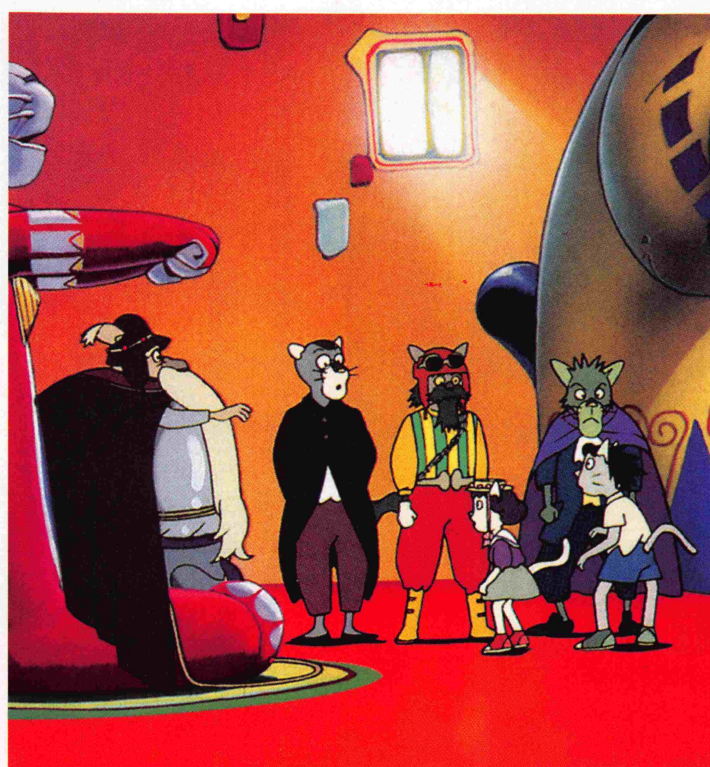
As Miko and Toriyasu climb out of the ship, they turn into cats! Poor Toriyasu is devastated by this, but his sister thinks it's great fun. In fact everyone in Banipal Witt is a cat. The chief wizard of Banipal Witt, Sandada, explains that his disciple, Do-Do, has gone over to the dark side of the kingdom, ruled by Princess Bubulina. Neither the Princess nor Do-Do are particularly sane, the Princess having been cursed many years ago by an old wizard whose daughter she caused to fall to her death; now anything she touches becomes a balloon! Do-Do has also stolen a great talisman, the Magic Catspaw.

With the giant Papadoll, Do-Do terrorises the town, destroying buildings and eating people. Miko recognises their dog, but Papadoll has been hypnotised by Bubulina and doesn't recognise her, returning to the Princess's castle with all the prisoners it has swallowed (including Miko). The Princess has come up

with a mad scheme to destroy the world! It involves a gigantic balloon in the shape of a mouse, and Papadoll. She goes mad when Miko tells her it's a silly plan, but her curse doesn't work on the cat-girl, so she throws her and the others in prison.

In the meantime, Toriyasu and company have not been idle. The old wizard Sandada has mixed a very strong sleeping tablet for the giant dog. Now Toriyasu must give it to Papadoll so that they can put the chain back on the dog and return him to normal size. Together with Do-Do's younger sister Chu-Chu [Cute!] and the three scientist cats Suttapoke, Hoi-Hoi and Henji, he flies to the Princess's castle and sneaks in.

A major crisis develops as Toriyasu is discovered - he lands on Bubulina! He and Chu-Chu are chased by Papadoll. Do-Do fills the giant mouse balloon with balloon cats. Time is running out - it's very nearly







time for sunrise. The madcap flight through the sky is very nearly their undoing as Bubulina bite through Papadoll's collar and Toriyasu falls a very long way. Luckily for him, he lands on something bouncy as the giant mouse balloon crashes into the castle and the canvas rips, balloon cats floating everywhere.

With hardly a moment to lose, Toriyasu and Chu-Chu get the collar back on Papadoll's neck and put the chain on. The huge flying dog explodes, leaving a big cloud of red smoke and a very happy couple falling out of the sky with a now normal dog. Pausing only to rescue Miko and Suttapoke from the remains of the balloon, they race to outrun the sunrise. Sandada uses the Magic Catpaw to undo the balloon magic, and everything balloon

dog Papadoll but doesn't always look after him very well.

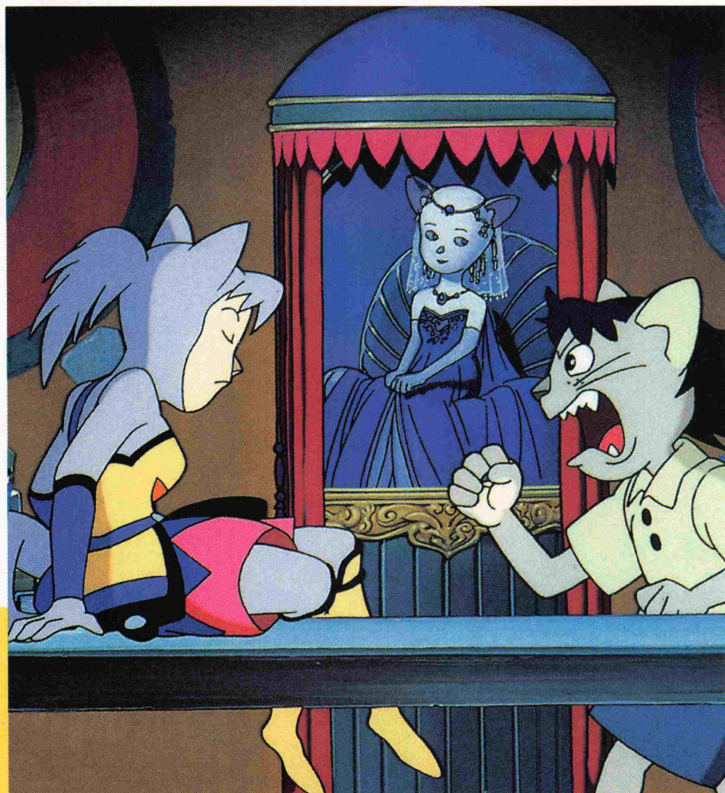
**MIKO** is Toriyasu's seven-year-old sister. She still believes in magic and mystery, and she understands that you have to look after the things you love, not just take them for granted.

**PAPADOLL** is an ordinary pet dog until he is magicked into Banipal Witt by Bubulina and turned into a monster.

**BUBULINA** has amazing powers - she can transform anything she touches into a balloon, and it's her controlling influence that makes Papadoll become very violent.

**SANDADA** is an old magician whose pupil DO-DO stole his talisman the Magic Catpaw and got

# バンパルウィット



in the kingdom returns to normal, including the King and Queen.

Only three minutes have passed on Earth. In the morning, Toriyasu is really excited to see his dog, and Miko is barely awake. They go off to school, but then Papadoll suddenly hears a commotion in the children's bedroom. The Tomcat is back; there's another emergency in Banipal Witt ...

## CHARA DESCRIPTIONS

**TORIYASU** is a ten year old boy who, in the process of growing up, has begun to lose sight of the importance of his imagination. He feels empty and bored. He loves his

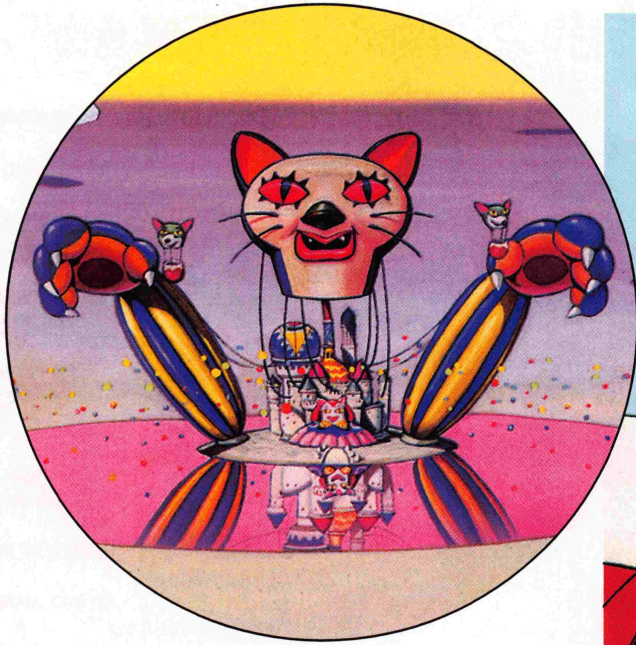
him into serious trouble.

**DO-DO** and **CHU-CHU** are brother and sister. Do-Do was studying magic with Sandada but has been diverted from his true path and confused by Bubulina's magic powers. Chu-Chu is working with Sandada to free her brother from Bubulina's influence and thwart her ambitions.

**THE SCIENTIST CATS** come from Banipal Witt to ask Toriyasu to help them save the land from the monster Papadoll. **SUTTOPOKE** is a happy-go-lucky, slightly careless type. **HOI-HOI**, pilot of the dimensional transport ship **TOMCAT**, is very cheerful. **HENJI** always looks cross, but is really a very warm-hearted individual.



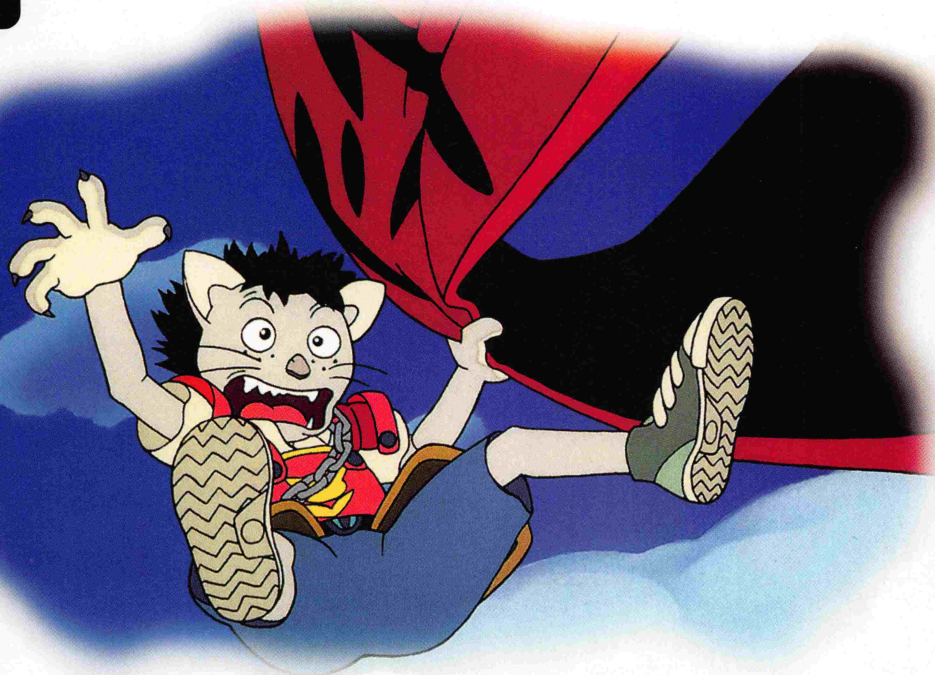




*Opposite page bottom: Toriyasu and Chu-Chu argue  
Above and Right: Princess Bubulina and her castle  
Below: Papadoll on the rampage!*







### 'CATLAND BANIPAL WITT' - SOME PERSONAL VIEWS

The film aims to show the importance of hanging on to your dreams and never abandoning the power of your imagination. The producers commented in the film programme that the hero, Toriyasu, is just about the age where children start to grow out of their dreamlands and imaginary worlds, come under pressure to 'act your age' and start the educational treadmill which can lead to a head stuffed with facts and nothing else. Yet he finds that by remembering his dreams and drawing courage from them he can get through his difficulties, however crazy his adventures get.

Here are a few comments from those who worked on the film.

When I directed this film it reminded me of my childhood. I felt the existence of the power of the world of imagination and adventure in many animation films and books, which made me stronger at that time. Kids live in a very circumscribed time and space, longing for the future and feeling uneasy. To survive in the world they share with adults, they must be protected and given power by their imagination. The hero, Toriyasu, feels empty as he grows up as an ordinary kid. His journey into the world of imagination to get back his dog also gives him back his childhood. Adults too need imagination to recover their childhood.

- **Takashi Nakamura**, Director

Cats seem to have completely dif-

ferent values to humans, so we feel their whole world is a little bit strange. For example, look at the many cats in literature, like Lewis Carroll's Cheshire Cat, or the cat Michael in Makoto Kobayashi's comic. A cat in long boots, in Charles Perrault's story, becomes active in the human world to prove his loyalty to his master. And in my opinion, CATS, by Andrew Lloyd Webber, is the first musical to express a real cat world, without humans. I took charge of the music for this animation thinking of all these things, and started by imagining Toriyasu and Miko jumping round the cat world like kittens - though of course because they are really human children their actions are a bit removed from real kittens, you know! - and being helped by cats. Children will see that this is a completely different cat story to the ordinary ones, but it has some wonderful things to say. I think it's very relaxing and enjoyable, and I hope you'll feel the same.

- **Naruaki Mie**, Music

This is an amazing film which encourages children to dream and believe in the power of dreams. Today we think no problem is beyond scientific technique to solve, but what actually moves us is a dream in our mind. For scientists in the nineteenth century, science itself was the dream; if we think about the way the power of their dream made science progress, there's no surprise in the appearance of this film which believes in the power of dreams. I think Japanese animation can rival the most famous international animation, and as a father I hope that CATLAND BANIPAL WITT will cheer up a lot of children and give them faith in their dreampower. What we have in our minds is dreampower. I believe it!

- **Tetsuya Takeda**, actor

### STAFF

Director ..... **TAKASHI NAKAMURA**  
 Music ..... **NARUAKI MIE**  
 Original story ..... **TAKASHI NAKAMURA**  
 (pub. Kinema Junpo-sha)  
 Executive Producer ..... **SHIGERU WATANABE,**  
**KOJI KIKUCHI**  
 Producer ..... **TARO MAKI,**  
**YOSHIMI ASATOSHI,**  
**HIROAKI INOUE**  
 Scenario ..... **CHIAKI KONAKA,**  
**TAKASHI NAKAMURA**  
 Art ..... **SHINJI KIMURA**  
 Colour setting ..... **ERIKO MURATA**  
 Animation checking ..... **KUMIKO OTANI**  
 Recording director ..... **SHIGEHARU KINAMI**  
 Film director ..... **HAJIME HASEGAWA**  
 Editor ..... **TAKESHI SEYAMA**  
 Planning and production ..... **TRIANGLE STAFF**  
 Manufacturing ..... **BANIPAL WITT**  
**MANUFACTURE COMMITMENTS**  
 Distribution ..... **NIKKATSU**

### CAST

**TORIYASU** ..... **HIROAKI HIRO**  
**MIKO** ..... **MIRAI SASAKI**  
**BUBULINA** ..... **NORIKO HIDAKA**  
**CHU-CHU** ..... **MASAYUMI IZUKA**  
**SANDADA** ..... **MASATO YAMAUCHI**  
**HENJI** ..... **ICHIRO NAGAI**  
**HOI-HOI** ..... **JYOJI YANAMI**  
**SUTTOPOKE** ..... **SUKEKIYO KAMEYAMA**  
**DO-DO** ..... **MITSUO IWATA**  
**PAPADOLL** ..... **FUMIHIKO TACHIKI**





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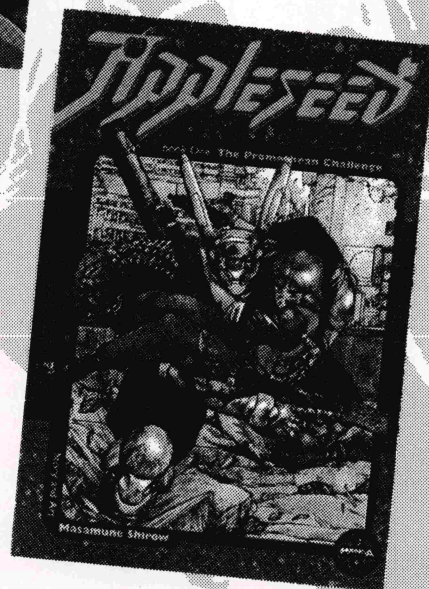
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# THE SECRET OF

by Helen McCarthy

In our two issues we've looked at different aspects of the series FUSHIGI NO UMI NO NADIA, usually known in English as THE SECRET OF BLUE WATER and currently being released on US budget video by Orion Home Video and Streamline Pictures. Issue 10 gave Carl Horn's very personal view of the work of Gainax, the brilliant team who created the series and whose latest work SHINSEIKI EVANGELION is currently being screened on Japanese TV; issue 11 featured an overview of the series and reviewed the first US release.

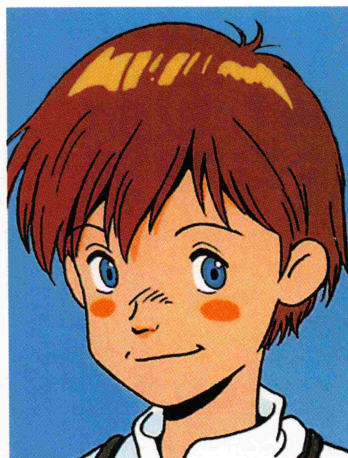
Now we can give you an opportunity to look back in time even further, to the days when the series was still in the planning and pre-production stages and the look of the characters was still fluid. In 1989 Toho and NHK were already selling the series overseas, and had even prepared an English language Leaflet to help them do so; but the animation was far from complete and a number of elements changed con-

siderably between this sales pitch and the final product. Here are some of the original designs for the characters we know and love, and the original ideas behind them.

## STORY OUTLINE "THE SECRET OF BLUE WATER (Provisional Title)

From the first, it" was "based on the work by Jules Verne". NHK announced their plans for a series of entirely new, top-quality animated movies for TV, packed with interesting events, discoveries and invention, and "all against the fascinating background of the nineteenth-century gaslight era". The intention was that the tale should be packed with both action and fantasy, and that it should focus on a boy and a girl going out into the world together in search of love, friendship and adventure.

The story outline stated that events would open at the first Paris Expo with Nadia and Jean's first meeting. This was to be followed by a voyage



JEAN



NADIA

# THE BEC



# F BLUE WATER

across the ocean. The mode of transport was not yet specified but a craft remarkably close to the final design for Jean's aeroplane is shown in the brochure. The pair would discover an uninhabited island and there would be a fierce battle between the Nautilus and a mysterious submarine controlled by "a band of evil men whose ambition is to conquer the world using a powerful submarine and an amphibious tank". This is an obvious reference to the force that would develop into Gargoyles and the Neo-Atlantis movement, but the 'amphibious tank' later separated itself from the forces of evil and became the Gratan, the vehicle for Grandis, Sanson and Hanson, whose addition to the mix provided inspired comic relief as well as demonstrating in a subtle manner the possibility that even bad guys can change and become valued and trusted friends.

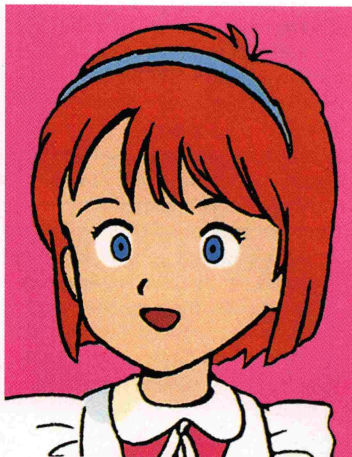
The "Blue Water" gem in Nadia's pendant is already in place as the key to the mystery. We are told it is

her only link with her unknown past. Nemo is already there too, and his own background is already defined.

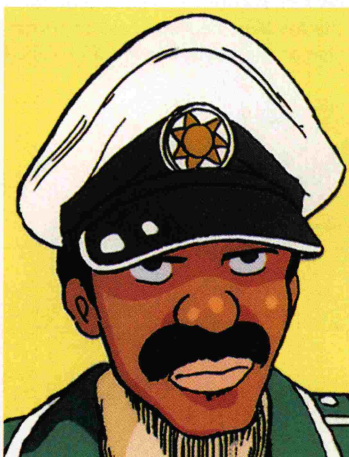
The leaflet did not yet define the eventual number of episodes to be produced; in 1989 this was still undecided. However its production demonstrates the faith of the producers in the series, and the expectation that it would have a wide enough appeal outside Japan to be worth pitching to the English speaking market. And it does. Its freshness and charm are almost unrivalled in TV animation. Like THE MYSTERIOUS CITIES OF GOLD, this is animation accessible enough for kids, intelligent enough for adults. If you own or can get access to an NTSC vcr, you can buy the American tapes from specialist shops and see how this brilliant series finally turned out.

## CHARACTERS

Four characters were included in the



MARI

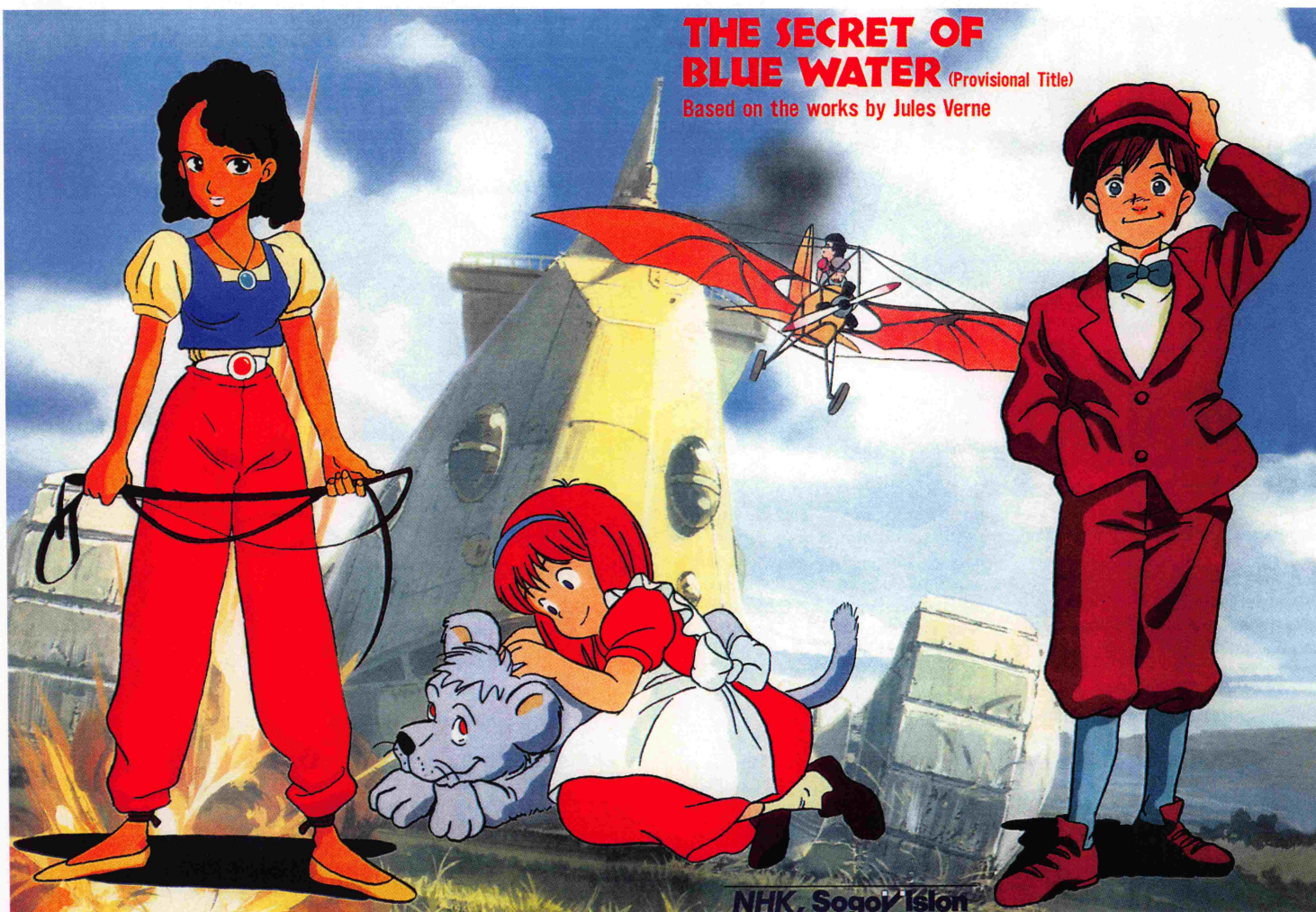


CAPTAIN NEMO

# GINNING







FRONT AND BACK COVERS OF THE LEAFLET

promotional material at this stage - Jean, Nadia, Mari and Captain Nemo. King is depicted on the cover as a grey lion cub, but rather hairier than his final version.

**JEAN** is thirteen, French and so far without his surname. He's a brilliant inventor and "knows plenty about plants". He's very energetic but "generally carel[ess]". His father is missing and he wants to invent something very important, make a fortune, and use it to sail the seven seas looking for him. We are told that "while on

the journey, Jean falls in love with Nadia". His appearance is not so very different in the series; his style of dress is much the same and

although the early sketches make his hair slightly less red and omit the freckles, he's still easy to recognise as the boy who would be called

Jean Coq de Raltigue.

**NADIA** is also thirteen and described as black. She is a trainer "of fierce animals" at a circus and knows nothing of her origins; her only link to her past is her pendant. At this point she has a number of animal friends, including "a seal named Pal, a lion named King and many others", and these animals were originally to have accompanied her as travelling companions. By the time the series was produced she was still a lion tamer, but her animal friends have been





reduced in number to just King. Nadia's appearance has changed quite considerably; her hair and clothes are totally different. However she's still very cute.

**MARI** is four years old and is an orphan, having lost her parents in a war. we aren't told how she came to meet up with Jean and Nadia, but she adores them both and "travels with them". She's changed very

little by the time the series hits the screen.

**CAPTAIN NEMO** has perhaps changed physically most of all. He is very definitely a black man in the early sketches, and his resemblance to Captain Grobal of MACROSS is far less marked. However, he is still skipper of the NAUTILUS, just like his namesake in Verne's book, and his reasons are also straight from

20,000 LEAGUES UNDER THE SEA. He is in pursuit of a wicked man who betrayed their country and murdered his wife and children.

#### MECHA

The cover of the brochure shows a small aircraft and a vehicle which looks like a tank, and hence is probably the 'amphibious tank' referred

to inside. It's nothing like the Gratan's final design, being rather more serious.

Inside the only mecha depicted is the NAUTILUS, shown with a giant squid in a situation inspired by 20,000 LEAGUES UNDER THE SEA to emphasise the connection with Verne's work. At this stage the design still has a way to go to reach the final version in the series.



#### THE NAUTILUS COMES UNDER ATTACK!





In popular fiction there are stories that are told and retold thousands of times over. Western readers are familiar with countless renditions of DRACULA, FRANKENSTEIN or SHERLOCK HOLMES. In the Orient there is the story of a capricious little simian that has endured centuries, inspired numerous variations including the adventures of the super powered simian known as Songoku; and thereby hangs a tale.

The story of the Monkey King is one of the most beloved folktales of the Far East. It is the adventure of an elemental trickster spirit, not unlike Coyote of the Native Americans or Spider from Africa, and his spiritual transformation. Variations of the tale are as numerous as the lives it has touched. In Japan the tale is known as SAIYUKI, the Journey To The West. Its original title is XI YOU JI and its first written form is by the 16th century author Wu Cheng En. It tells of the Buddhist priest Reverend Xuanzang's long and very eventful pilgrimage to India in the early seventh century. But the true star of the story is Sun Wu Kong, the self-absorbed Monkey King.

Wu Kong is a special rascal, born full grown from a rock by the ocean. In Heaven, the Gods, led by the Jade Emperor, look down on this oddity and worry about the world now that he is in it. Our mischievous friend becomes King of the Monkeys when he finds them a mystic home called the *Water Curtain Cave on Fruit and Flower Mountain*. So overjoyed are his followers that the change his name from Stone Monkey to the Handsome Monkey King.

The silly apes enjoy their new existence but fear old age and death. They beseech their king to go to Fairy Mountain to get them the secret of immortality. There, he meets Patriarch Subhuti, who lives in the *Cave of the Setting Moon in the Three Stars in the Spirit Tower Heart Mountain*. Subhuti is a great spiritual master who knows of the monkey's coming. Hearing of his magical origins Master Subhuti gives the ape the Dharma name of Sun Wu Kong, which means "awakened to emptiness". Under Master Subhuti's tutelage Wu Kong studies martial arts and the Buddhist Way. He even learns the Way of 72 Transformations. However, there is still more of monkey than monk in our hero and because of his mischievous ways he is thrown out of the temple.

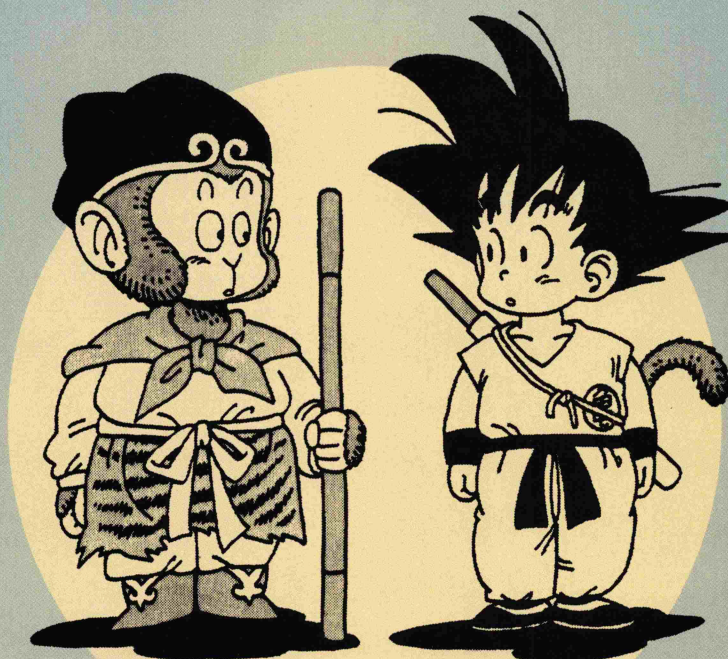
When Wu Kong returns home, he finds that the Demon King of Confusion and his children have taken over the *Water Curtain Cave*. Using the skills he has learned he expels the monsters. Unfortunately Confusion's brothers, the Bull Demon King and the Single Horned Demon King, show up and trick Wu

Kong into sneaking into the Dragon King's palace. From the Dragon King he steals his famous weapon, the Miraculous Iron Pole of Yu The Great, which can be as small as a needle or as long as the ocean; but because his theft disrupts the seas and the entire underworld, he is brought before the Jade Emperor for punishment. The wild monkey is given a position to keep him out of trouble, but even as the Protector of the Horses he causes nothing but trouble. Once again he finds himself expelled from a holy place.

Back on Earth, Wu Kong, filled with the conceit of power, proclaims himself "The Great Sage Equal To Heaven". This angers the gods so they send Heavenly King Li, Mighty Miracle God, and Prince Nehza, the

sends his nephew, the True Lord Of Erlang of Guanyangkou, to subdue the wily monkey. A tremendous battle ensues but finally Wu Kong is captured and restrained by the Diamond Noose. In hell the gods try to put him to death but to no avail. Since he has eaten the peaches he is as immortal as they are. He causes such havoc in heaven that the Jade Emperor calls upon Buddha to smite Wu Kong. Buddha appears and challenges the Monkey King by wagering that he cannot somersault out of his palm. Wu Kong of course loses and is imprisoned for 500 years under the *Five Elements Mountain*.

After half a millenium he is freed by the Tang Priest, Reverend Xuanzang - aka The River Mountain Boy.



# MONKEY BUSINESS

THE GENESIS OF A MYTHICAL HERO AND HIS CAREER IN THE ENTERTAINMENT WORLD

by MARTIN KING

Third Son Of The Pagoda Bearing Heavenly King, to Earth to punish him. However his skills and trickery prove to be so formidable that he is asked to return to Heaven. Then the unruly ape does the unthinkable; he eats all of the Peaches of Immortality and washes his feast down with the Elixir of Life. This crime is so great that an army of 10,000 heavenly warriors descend from the sky to execute him. Miraculously he defeats them.

Under the recommendation of the Bodhisattva Guanyin of the Southern Seas, the Jade Emperor

Xuanzang has been charged with travelling on a pilgrimage to India and returning with the holy scriptures. This delicate priest takes Wu Kong as his disciple and bodyguard. To keep him in line Xuanzang places on the monkey's brow the circlet of the Bodhisattva Guanyin that tightens on his head anytime that he is disobedient. In contrast the high spirited monkey also receives three magic hairs which can aid him in time of trouble. Along the way they run afoul of the changeling Pigze, whom the Tang Priest renames Chu Baije or "Eight Prohibitions Pig", and the former heavenly guard

Monk Sand a kappa, or water spirit. These two reprobates join the party after being defeated by Wu Kong. On their arduous journey they face 81 ordeals that threaten their spiritual path.

Journey To The West is based on the actual historical pilgrimage of a 7th century priest who travelled the Silk Road from China to India and returned with 657 Buddhist texts. His legendary journey took over 16 years and in the centuries following it became embellished with tales of demons and monsters. It is thought that the Monkey King's contribution was added due to the Hindu tales of the monkey deity Hanuman.

This wonderful fantasy tale made its way across all of Asia, and of course to Japan, where it was translated into SAIYUKI, the Japanese pronunciation of the Chinese ideograms of the title. In the same way, through the miracle of language, Sun Wu Kong becomes Son Goku, and the rest, as they say, is history.

In 1926 the story of Son Goku began its trek into the world of animation with a black and white short called simply enough SON GOKU MONOGATARI (*THE STORY OF SONGOKU*). This version didn't use conventional cel animation, but rather utilised cut out, stop motion figures. Two years later another short called SON GOKU played Tokyo movie houses. It wasn't until after the war that movie audiences would again be treated to the magic of the Monkey King. Audiences in 1957 saw HANAMAN NO ATASHII BOKEN (*THE NEW ADVENTURES OF HANAMAN* [Japanese pronunciation of Hanuman]). This was a public relations film produced by the American Occupation's General Staff. The Americans, wanting to promote friendly intercourse between both countries, felt that a cartoon featuring the popular monkey would be a great way to do it. However, the U.S. Government, realising that a main part of the legend is revolution in the face of authority, decided to choose Goku's less unruly "ancestor" to speak about universal harmony. It would be another three years before the manic monkey would dance on the screen in the form that made him famous; but this time his sensei would not be a saintly priest, but the **Manga No Kamisama** himself, Osamu Tezuka.

In 1952 Tezuka had created a Saiyuki manga called BOKU WA SON GOKU (*I AM SON GOKU*) which was serialised in the pages of MANGA O. Toei Doga Films, makers of the first feature length colour animated film HAKUJADEN (*THE WHITE SNAKE LEGEND*, 1958) were looking for material for their third anime. Since the previous two



were taken from popular legends, it was decided that the adventures of Son Goku would be a natural choice. Tezuka's manga had proved itself, so it was used as a basis for the 1960 film *SAIYUKI*, which was released in English as *ALAKAZAM THE GREAT*. A side note/ clarification here; for over fifteen years the voice of Alakazam in the English language version has been credited to beach movie hunk Frankie Avalon. In actuality Avalon was only the singing voice. The man who really put words into Alakazam's mouth was none other than Peter (*SPEED RACER*) Fernandez.

A year later Chinese film producer TE WEI oversaw a three year operation to bring XI YOU JI to the animated screen. This was the second feature length animated film produced in China. The stylised character designs were pulled from the original illustrations in Wu Cheng En's novel. The production debuted at the 1964 London Film Festival to rave reviews. Unfortunately it would be almost twenty years before a cartoon Kong would soar over the skies of his native land.

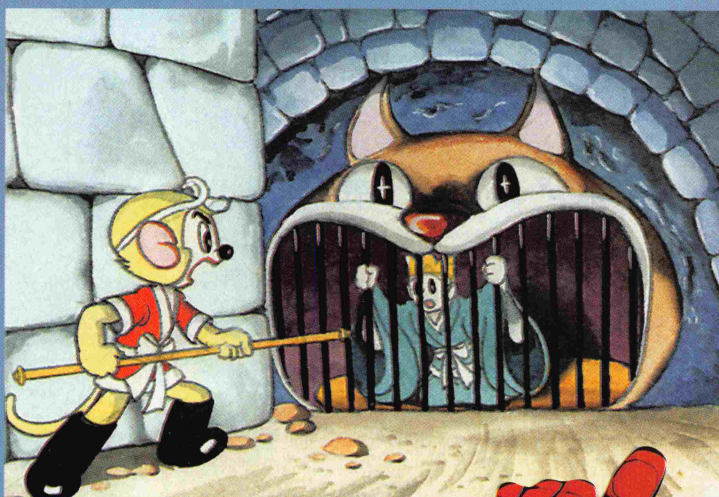
In 1966 Tezuka again attempted to bring Goku to life. Under the banner of his newly formed Mushi Films, he created a pilot film for this idea, called *SON GOKU GA HAJIMARU YO (HERE COMES SON GOKU)*. This gave birth a year later to *GOKU NO DAI BOKEN (GOKU'S GREAT ADVENTURE)*. Chief director for the series, Gisaburo Sugii, is the director of the recent animated *STREET FIGHTER II*.

Up to now, Son Goku's animated antics were either direct adaptations or happy romps through the legend. The first truly different interpretation was *SF SAIYUKI STARZINGER* (1978) by Leiji (*CAPTAIN HARLOCK*, *SPACE CRUISER YAMATO*) Matsumoto. In this adventure a mysterious wave of galactic energy pulses through space, changing everyone it touches into space monsters. Princess Aurora undertakes a pilgrimage through the void to find the source of energy and destroy it. Acting as her bodyguards on this journey are the renegade super cyborgs Jon Kugo, Sir Jorgo and Don Hakka. (The hero's name is a play on Wu Kong's Japanese title. Son = Jon and Kugo is Goku with the syllables reversed.) This trio of exiles will win their freedom if they join the expedition and aid Aurora in her quest.

Besides the subtitle of the series, Matsumoto included many subtle details to emphasise the series' origins. Jon Kugo's character design is a techno interpretation of the classical hero. To help connect Sir Jorgo to his watery predecessor, at the top of his armour is a little radar dish that is a stylised rendition of a Kappa's (water spirit's) candle dish.



ALAKAZAM THE GREAT. Artwork © ORION



Above: Tezuka's 1952 manga 'I AM SON GOKU'



Don Hakka, the porcine member of the quartet, rides a battle platform called 'Star Buto', and buta is Japanese for pig.

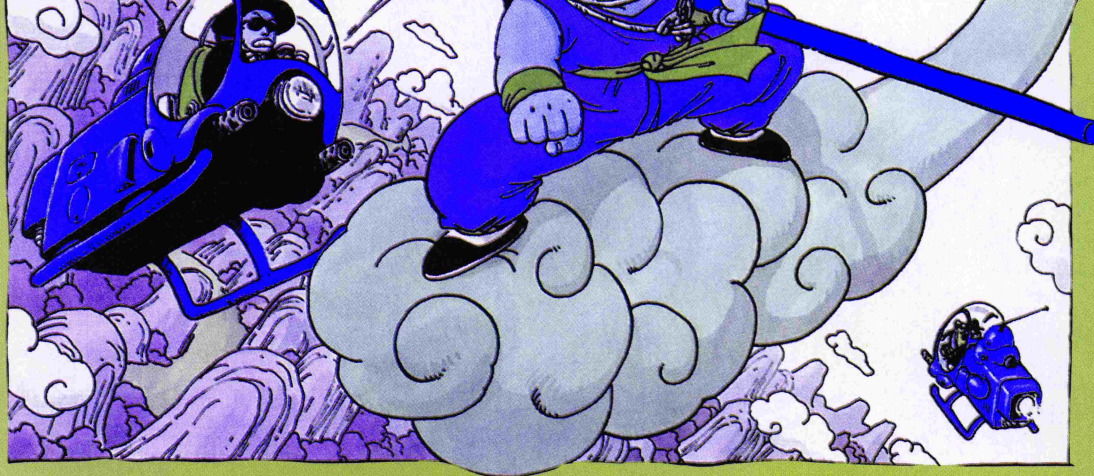
The mood of this version is unlike any other to date. Matsumoto's story was very serious. He stripped away the lightheartedness of the tale and concentrated on the destructive potential of the main characters and their road to redemption and enlightenment. In their own way, they were as dangerous as the mutants they fought. This series spawned a direct sequel, aptly named *STARZINGER II*. In it, our heroes are still battling space mutations, but now Kugo has gained the size-altering powers of Astro Henshin and the Micro Henshin. All told, the story of this galaxy-spanning quartet ran a whopping 73 episodes. The program aired in the United States under the title *SPACEKETEERS*.

The animated television special *SONGOKU SILKROAD (O) TOBU!! (SONGOKU FLIES THE SILK ROAD!! 1982)* was a musical adaptation that aired on NHK as a supplement to their *SILK ROAD* documentary. Involved in character design and background design was Gisaburo Sugii, a man already familiar with the exploits of the Monkey King, as stated earlier. In 1988 even the bumbling robot cat *DORAEMON* got into the act. *NOBITA NO PARARERU SAIYUKI (NOBITA'S PARALLEL SAIYUKI)* has our hapless heroes transported back in time to take a crazy trip along the Silk Road.

Son Goku has also had his share of manga incarnations besides Tezuka's *MONKEY KING* tale that ran from 1952 to 1959; many other famous artists have chronicled and embellished his escapades. Johji (*OUTLANDERS*, *RAI*) Manabe last year produced not one but two different comic book versions of *SAIYUKI*. The first, *VIVA! USAGI KOZO (VIVA! RABBIT PRIEST!)* in *COMIC NORA* is rooted in the original material but he adds a boisterous rabbit to the Tang Priest's entourage. What is funny is that the rabbit, an animal which usually symbolises purity, is a hellraiser just like the Monkey King. The other, *CHUKA ICHIBAN (CHINA'S NUMBER ONE)* depicts the adventures of a rather curvaceous *Monkey Queen*! This outer space "Journey To The Western Galaxy" is running monthly in *COMP COMICS*.

Manabe isn't the first artist to bend the gender of Wu Kong. In 1989 Go (*DEVILMAN*, *MAZINGER Z*) Nagai created a manga called *SUPER SAIYUKI* that was serialised in the pages of *COMIC GENKI*. His Dynamic Productions partner Ken Ishikawa collaborated on an SF story with some *SAIYUKI* elements called *SOUTHERN CROSS KID* with

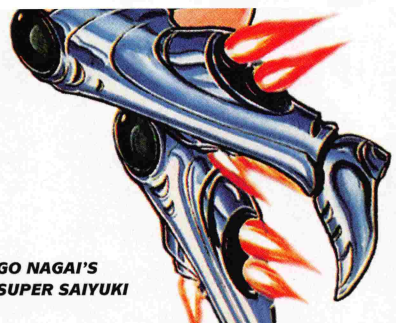




equally great drama hidden under-  
neath.

Back in Wu Kong's homeland the success of Toei's anime giant did not go unnoticed. So in 1992 (the year of the monkey!) Yes Films Co. Ltd. produced a live-action DRAGONBALL movie under the title THE LEGEND OF THE SEVEN DRAGON PEARLS. The film-makers focussed on the early part of Toriyama's story, then merged it with some ideas and images of their own. Sun Wu Kong as shown in the film is far more mischievous than our innocent and childlike Goku. The screen interpretation falls somewhere in between Cheng En and Toriyama.

course his name gives you a clue ... The amazon warrior Yohei The Bluefaced, one of the stars of hit OVA series GIANT ROBO, also wields a similar staff in the name of justice. Another manga that gives a nod to the mystic monkey is CHANGE COMMANDER GOKU by the prolific newcomer Ippongi Bang. The series is available in English from Antarctic Press.



In China Wu Kong stars in many different comic stories. One rather recent entry was ADVENTURES OF THE 4D MONKEY. In the US he was the protagonist in a shortlived superhero version from MARVEL COMICS called DRAGON LINES, by Ron Lim. All of this leads us to what is probably the most famous variation and the reason for this article : DRAGONBALL.

In the bawdy tradition set by his earlier series DR. SLUMP, Akira Toriyama transforms the chaste, even tempered Tang Priest into the worldly, volcanic fortune-hunter Bulma. The water demon Monk Sand becomes the catatonically shy

Yamcha, and the obnoxious shape-changing pig Chu Baije becomes the, well, obnoxious shape-changing pig Oolong. Even the Bull Demon King returns as Goku's wide-as-a-house-and-only-twice-as-smart father-in-law Gyuma-O. Ironically, the character that undertakes the greatest change is the Monkey King himself. Son Goku retains all of the energy and charm of Sun Wu Kong, but none of the edge.

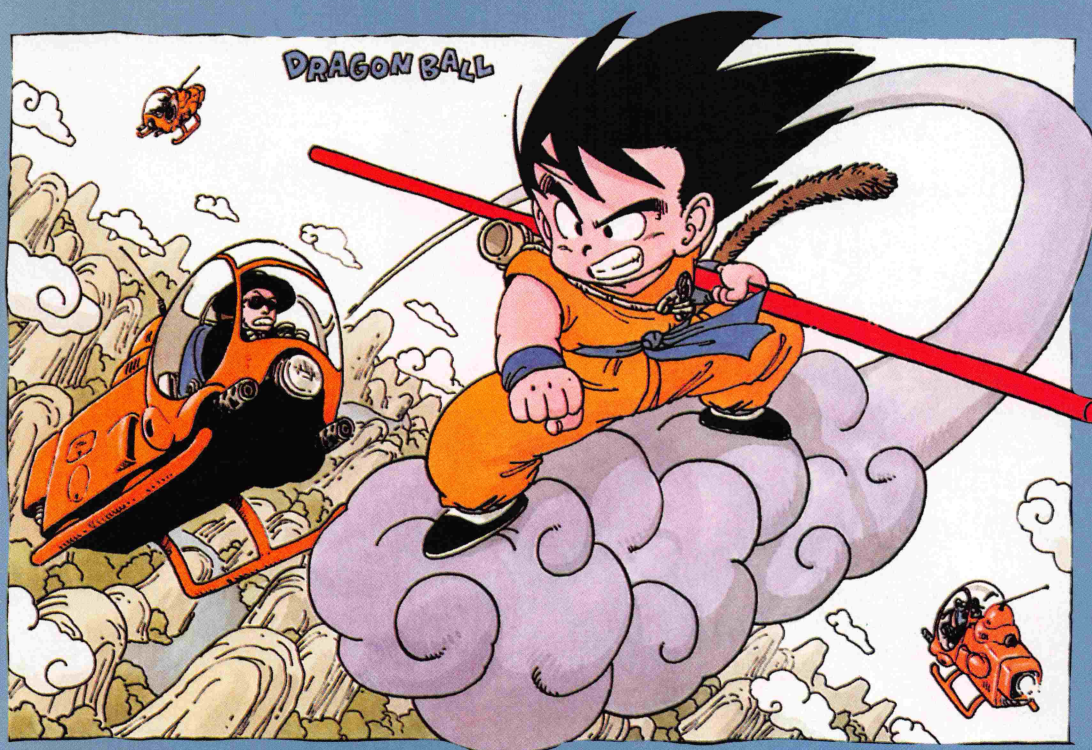
Goku is innocent and trusting to a fault. Within his heart there are no shadows of guile or deception. Wu Kong lies, tricks and bedevils all he comes into contact with. The life motto of Toriyama's hero is "Live



and let live". Even when he comes face to face with the most dastardly of villains he gives them the benefit of the doubt. Goku believes that given the chance anyone can change. This philosophy has proved true, as many adversaries now stand at our hero's side as friends. What is also interesting is that Wu Kong spends so much of his time trying to be the best. He challenges everyone he encounters in a breast-

beating attempt to show off his skills. His arrogance is actually more in tune with the prideful Saiyajin Vegeta than Goku. The story which started as a gag adventure developed into something more substantial as the series progressed. In its own way DRAGONBALL, which began as the globe-trotting adventures of a group of funloving fortune-hunters, metamorphosed into a tale of enlightenment. The characters learn more about themselves and begin to seek more than just the pot of gold at the end of the rainbow. Goku's learning of his Saiyajin origins in a way answers the Buddhist Koan "What was the face I wore before I was born?" Toriyama would probably dismiss such lofty implications, but scratch beneath the surface of any great comedy and you'll find an equally great drama hidden underneath.

Back in Wu Kong's homeland the success of Toei's anime giant did not go unnoticed. So in 1992 (the year of the monkey!) Yes Films Co. Ltd. produced a live-action DRAGONBALL movie under the title THE LEGEND OF THE SEVEN DRAGON PEARLS. The film-makers focussed on the early part of Toriyama's story, then merged it with some ideas and images of their own. Sun Wu Kong as shown in the film is far more mischievous than our innocent and childlike Goku. The screen interpretation falls somewhere in between Cheng En and Toriyama.





While the writers played fast and loose with the original material, the end result is true to the spirit of the Monkey King and is an exciting and fantastic visual feast to boot!

In China tales of the Monkey King are regularly performed by the martial arts masters of the Peking Opera. First performances of the story date back to the Sung Dynasty. The monkey fighting style, made up of five forms (*Lost Monkey*, *Tall Monkey*, *Stone Monkey*, *Wood Monkey* and *Drunken Monkey*), is a combat technique visually perfect for motion pictures. In 1926, the same year that the Japanese produced the first animated *SAIYUKI*, the Chinese crafted a silent movie based on the legend called *MONKEY FIGHTS GOLDEN LEOPARD*. This live-action Wushu film contends for the title of the very first martial arts movie.

One fantastic example of the Monkey King's fighting prowess was shown in the kung fu film *NINJA IN THE DRAGON'S DEN* (American title: *NINJA WARRIORS*) starring Conan Lee and Japanese heartthrob Hiroyuki Sanda. During a theatre troupe's outdoor performance a drunken lout tries to disrupt the show. Conan Lee dons the guise of Kong and, in a stylised parody sequence of one of the wily monkey's legendary battles, thrashes the bum unconscious. What makes this sequence truly amazing is that Lee performs the entire battle on stilts!

For those who want to learn more about *SAIYUKI*, there is a live-action television series called *JOURNEY TO THE WEST*. Co-produced by China Central TV, the China Teledrama Production Centre, and the 11th Construction Bureau Ministry of Railways, this 1986 program follows the travels of Wu Kong on his

path to spiritual enlightenment. Adapted by Dai Yiglu, Zou Yiqing and Yang Jie (who also directed the production), this is a high-spirited romp through the legend. Even the host Maxine Hong Kingston was touched by Wu Kong's antics - so touched, in fact, that she wrote her own version, called *TRIP MASTER MONKEY*, which transported Wu Kong to Berkeley, California, during the psychedelic Sixties.

This series aired until recently on international channels across the United States. The actors are all members of the Peking Opera and they leap and spin across the set with an ease that defies gravity. Although the visual effects are very cheesy and the sound effects are lifted from *TETSUWAN ATOM* (*ASTRO BOY*), it is an accurate interpretation of one of the most enduring legends around. The lead actor Liu Xiao Lingtong is trained in the classical form of acting, and his apelike antics are a wonder to behold. Many other well-known actors and actresses from mainland China's stage and cinema appear in this production.

In the suburbs of Shanghai there was a huge open-air park dedicated to Wu Kong. All through the lush greenery were life-size statues representing scenes from the legend, designed by the Chinese cartoonist Xiang Tong. I refer to the park in the past tense since it was torn down recently by a land developer with a greater love for money than monkeys.

One final note. The man who was responsible for most of Son Goku's film appearances, Osamu Tezuka, had one last meeting with the super-simian. An animated special produced by Nippon Television, called *TEZUKA OSAMU MONO-GATARI - BOKU WA SONGOKU* (*THE TALE OF OSAMU TEZUKA - I'M*



*SONGOKU*) aired on the evening of September 27th 1989, eight months after the famous artist's death. This SF tale brought the two magicians together on the small screen. The sight of Tezuka-sama and the Monkey King soaring through the heavens on a golden cloud felt even more wondrous due to the beloved creator's untimely demise.

All of these examples are by no means the limit of the adaptations and variations of the Monkey King theme. There are doubtless many other deviations swinging about the pop culture jungle. According to one magazine, there is a hybrid from Thailand called *KAMEN RIDER MEETS HANAMAN* that allegedly mixes motorcycles, monsters and mystic monkeys in a video concoction that defies logic. Well, that is the nature of the beast. As we draw our astral anthropoid study to a close, let us not overlook one chimp that became a true box office champ. We refer, of course, to the late film producer Merian C. Cooper's famous "Eighth Wonder of the World". Or perhaps it's just coincidence that the largest ape on Earth happens to be named KONG?

This article is just a sampling of some of Wu Kong's numerous incarnations. And for over four centuries, the enchanting tales he has inspired have been more fun than a barrel of monkeys!

For more information on Sun Wu Kong and the Chinese video series, write to:

**JOURNEY TO THE WEST,  
c/o WNYC,  
Room 1450,  
One Centre Street,  
New York, NY 10007,  
U.S.A.**



Above and Left: *THE TALE OF OSAMU TEZUKA - I'M SON GOKU*. In the picture left, a caricature of Tezuka is seen in the bottom right of the spaceship.

## MONKEY MAGIC

To those of us in the UK the best-known (and loved) version of Wu Kong's tale is *MONKEY*, a 1979 Japanese live action series made by NTV/KHK, adapted into English by the BBC like its precursor *THE WATER MARGIN*. Both were adapted by David Weir, whose qualifications for the job were questionable: he had no prior interest in the Orient, nor could he speak Chinese or Japanese. However, he did claim to be the 'reincarnation of a 19th century Mandarin' and this was obviously good enough for the Beeb. To quote the *Radio Times*, he "cut out hours of samurai swordfighting and re-interpreted the dialogue so that the plot and motivations would be comprehensible to western viewers". Sound horribly familiar, anime fans? To be fair, his scripts may not have been culturally pure but they were enjoyable, with their liberal sprinkling of mock-Confucian sayings. These tidbits of fortune-cookie philosophy were perfectly conveyed by the 'ah-so!' accents of Michael Bakewell's dubbing. Years later, he's still at it, working for Manga Video - just listen to *CRYING FREEMAN*.

In *MONKEY*, the boy priest Xuanzang becomes Tripitaka, (played by the very female Masako Natsume). Sun Wu Kong becomes Monkey (the splendidly simian Masaaki Sakai, pictured on our contents page). Armed with magic staff and flying cloud, he has mastered the '72 transformations' and displays a worrying fondness for female guises and he can clone himself from strands of his fur. Monk Sand becomes Sandy (Shiro Kishiba); cast down from Heaven to live as a water spirit, his personality is suitably wet. Morose, maudlin and sometimes philosophical, he wields a bladed staff. Pigze becomes Pigsy (Toshiyaki Nishida), also booted out of heaven for greed and lust but he doesn't let his swinish features stop him chasing the girls. In battle his muck-rake proves surprisingly effective! On their travels the quartet encounter some wonderfully strange creatures: a wasp queen who steals children to make living incubators for her grubs, a fangless illiterate vampire who breathes fire and ice, and the unforgettably ludicrous King Frog.

A second series was made in 1981 with several changes, including new opening and closing credits. Tondei Hidari took over the role of Pigsy and a new regular character was introduced: Tripitaka's shapeshifting horse Yu Lung (Shunji Fujimura). Sadly he added little to the series except excessive facial mugging.

In the end our pilgrims never made it to India, at least in the English version. The last episode has Tripitaka confronting his mother's death and realising that enlightenment is a journey, not a destination. When we last see them, Monkey & Co are on the road again heading for India, future incarnations, and eventually Nirvana. Time they were reincarnated on video, I think.

Steve Kyte

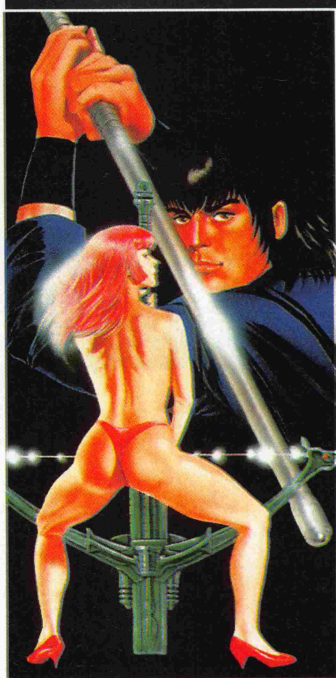
Thanks to Lorraine Malby for loan of reference material







# GO K U M I D N I G



Elsewhere in this issue Martin King talks about the myth of the Monkey King and its huge influence on anime. There could hardly be a greater contrast between two of the productions he mentions, **DRAGONBALL** and **MIDNIGHT EYE GOKU**. Akira Toriyama's masterwork is a comic slugfest which yet allows the main point of the legend - the need for spiritual enlightenment - to emerge over the course of its vast and rambling network of stories and characters. Buichi Terasawa's story completely ignores the issue of spiritual enlightenment and focusses on the action-adventure aspects of the legend, bringing them right up to date and setting them in a modern fantasy of hard cops, hard action and completely incredible equipment, from software (including the usual Terasawa girls, the apotheosis of function dictated by form) to hardware in the form of the hitech 'extras' with which Goku finds himself endowed.

In some respects, the story shadows the Monkey King legend fairly closely. Simian Sun Wu Kong is a clever trickster who succeeds by a combination of bluff, skill and luck; Goku is a tough, cynical cop who gets his near-magical powers seemingly accidentally. Both acquire an incredible extending staff, though Goku's is a gift and Wu Kong's is stolen. In a way, both acquire 'insight' since Goku's eye certainly lets him see and understand things he could never have known before - like the guns inside assailant's coats and the information held in police computers. And both seem to have acquired immortality - Goku through the mysterious process which replaced his eye, and also enables him to live submerged under water for incredible periods, the Monkey King via his theft of the Peaches of Immortality.

There's an obvious, immediate difference - Goku isn't a thief, unlike



## Helen McCarthy looks at the modern MONKEY KING



## HIT EYE

Wu Kong, and rather than seeking out power to satisfy his own vanity he is given it arbitrarily, without his consent. Another is that the whole point of the legend is Wu Kong's discovery that the use of these powers for purely selfish purposes like revenge and personal gain can never bring happiness, and that forgiving your enemies and living in peace is vital. The Terasawa version allows Goku to continue much as before, avenging wrongs and dealing with evil by wiping out the perpetrators rather than reforming them. The difference is that now he can do it much more effectively and with less risk to himself. It's an attitude very much in tune with the hardline end of the late twentieth-century moral spectrum.

The James Bond influence so evident in COBRA is still here, perhaps even stronger given the more contemporary setting. And the director might at first seem a surprising

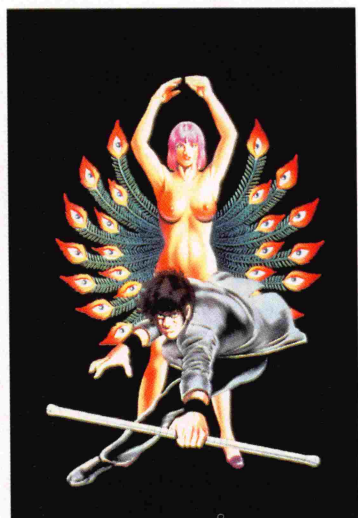




choice. Yoshiaki Kawajiri, renowned for his modern horror tales like *WICKED CITY* and *MONSTER CITY* doesn't immediately seem to have much in common with the material; but imagine if James Cameron directed James Bond .... The combination produces fireworks in plenty, with Kawajiri's distinctive visual style and gift for pace giving Terasawa's original concept another dimension.

#### WESTERN CONNECTION

It's interesting that Goku makes his UK debut at the same time as the new Keanu Reeves movie *JOHNNY MNEMONIC* - which also features a guy with cyberenhancements whose eye implants enable him to access computer information.



#### STAFF

Original story/Screenplay

**Buichi Terasawa**

Director

**Yoshiaki Kawajiri**

Executive Producer

**Yoshinori Watanabe**

Chara Design

**Hirotsugu Hamazaki**

Art Director

**Mitsuo Kozeki**

Music Directors

**Yukihide**

**Takekawa, Kazz Toyama**

Producers

**Tomiro Kuriyama,**

**Junco Ito, Hiroharu Matsuoka**

© Terasawa Pro, Toei, Scholar Publishers

#### MAJOR CHARACTERS

##### GOKU FURINJI

An ex-cop turned private detective, he is a skilled fighter, favouring an extensible quarterstaff as a weapon. His left eye socket contains a computer that can access any data system on Earth and he also has a range of other abilities that he's only beginning to discover in this OAV. Likes leather clothes. Hates shirts, but insists on wearing a tie



just the same. He's more concerned with justice than the letter of the law and is quite happy to defy authority to do what he thinks is right.

##### GENJI HYAKURYU

The bad guy. His official job title is businessman, but he's really an arms dealer running a massive conventional and biological warfare weaponry empire under cover of 'legitimate' operations. He's tall and well built with long dark hair, and dresses elegantly in white.

##### YOKO YABUKI

The love interest, a former colleague of Goku's and the lone female member of the police's Special Investigative Unit. A voluptuous brunette, Yoko is a first-class pistol shot and an excellent cop. She's also willing to bend the rules.

##### TAMIYA, SAKUMA and

**MATSUSHITA** are the three other members of the Special Investigative Unit, who, like other colleagues before them, meet inexplicable ends while looking into the affairs of Mr. Hyakuryu.

##### THE CAPTAIN

Goku's former boss, who had him sacked for insubordination but is forced to call on him for help. A big bull

of a man with a short temper and huge voice.

##### THE DWARF AND THE GIANT

The dwarf is Hyakuryu's sidekick, he works on the weaponry his boss

sells and also helps direct his android servants. The giant is the classic bad guy's heavy; no brain, lots of muscle.

##### THE PEACOCK GIRL

An exotic beauty with a peacock's tail, she's an android whose unusual appendage is actually a hypnotic device. Every feather contains a glowing eye, and once a victim's gaze is trapped by those eyes they will do anything.

##### KITTY

Kitty is another of Hyakuryu's androids, not so much a girl on a motorcycle as a motorcycle on a girl. She has feline characteristics, like clawing and spitting, runs very fast on all fours, and when she opens her mouth a deadly laser beam spits out pure energy.

#### SYNOPSIS

Goku Furinji, now deals with difficult personal problems for clients like the voluptuous gangster's moll who has unwisely left her room key in the wrong hands. However, his services are re-enlisted by his old boss when a number of his former colleagues are killed while investigating the affairs of suspected arms dealer Hyakuryu.

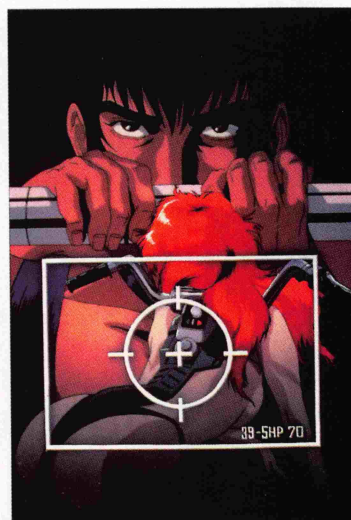
With the help of the last surviving member of the investigative

team, Yoko, he gets into Hyakuryu's headquarters, but ultimately is no match for the arms overlord's fantastic

The author gratefully acknowledges - *NewType*, *Anime V* and *Andy Kim's* and *James Matsuzaki's* synopses in the 1991 *AnimeCon Guide*, and *Jonathan Clements* for translation assistance.

hightech weaponry and a strange minions. He's allowed to leave, but in his car on the way back to headquarters he comes very close to joining the suicide statistics as Hyakuryu's peacock girl hypnotises him. He only manages to overcome her power by stabbing himself in the eye, but his car plunges off the embankment and into the water.

But he's not dead. A strange voice tells him he is not the same; his left eye has been replaced with a cybernetic version which also has an uplink to every major computer system in the world, enabling it to function as a very personal computer; he can access data from every system and control its operation, from police and bank computers to



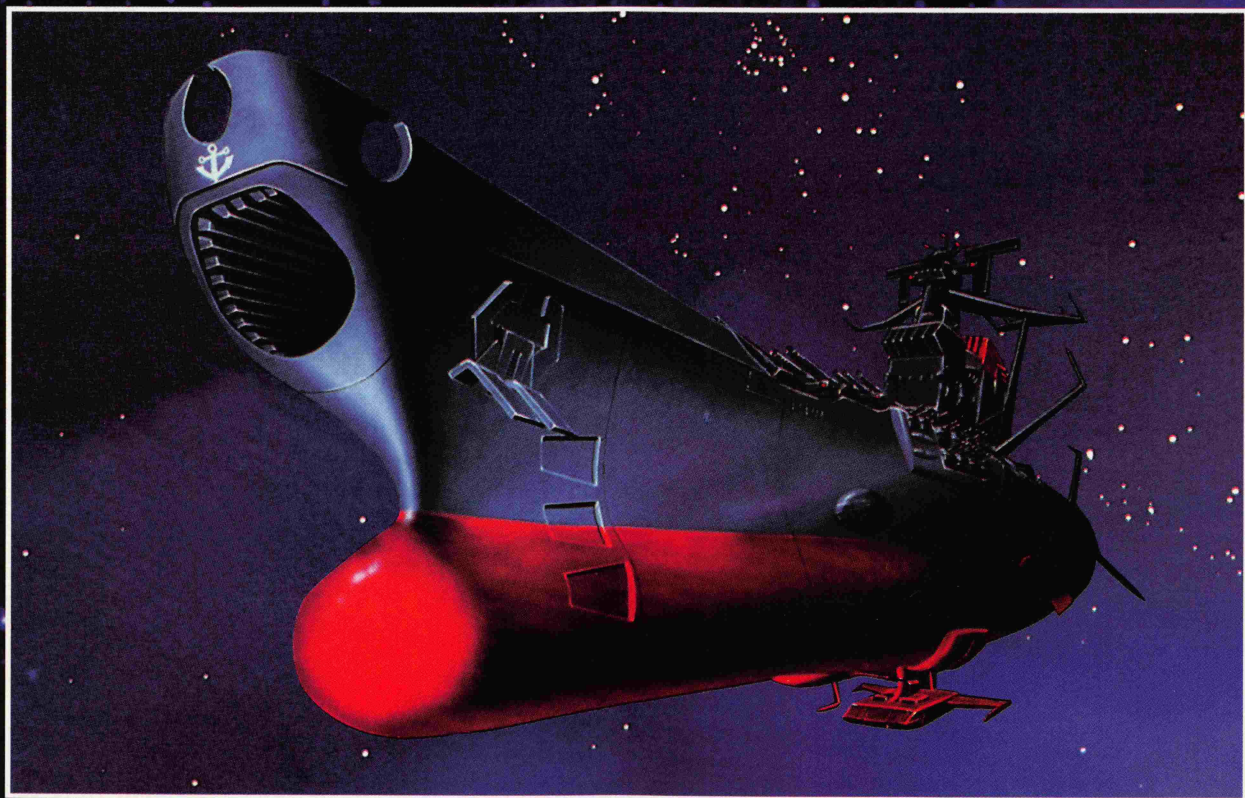
space satellites and weapons systems. To back up his new knowledge he has a new weapon; a metallic quarterstaff, capable of extending to any length and able to send out destructive shockwaves of immense power. He was already fit, fast and savvy; now he's virtually invincible. Waking on a park bench, at first he doesn't believe any of it, thinking he must have been having a weird dream under the lingering influence of hypnosis. Then two punks try to get rough with him and he finds it's all true ... and sets off to get the bad guys, starting with the Peacock Girl.

But unknown to him, Yoko was also captured by Hyakuryu, and has been hypnotised into distracting him so that his heavy can attack. Goku deals with the hulk, but in the end he can't save Yoko. Now it's personal. Using his new abilities he sets out to get Hyakuryu. Only one of them will walk away ...





宇宙



Cutaway  
by  
Graham Bleathman

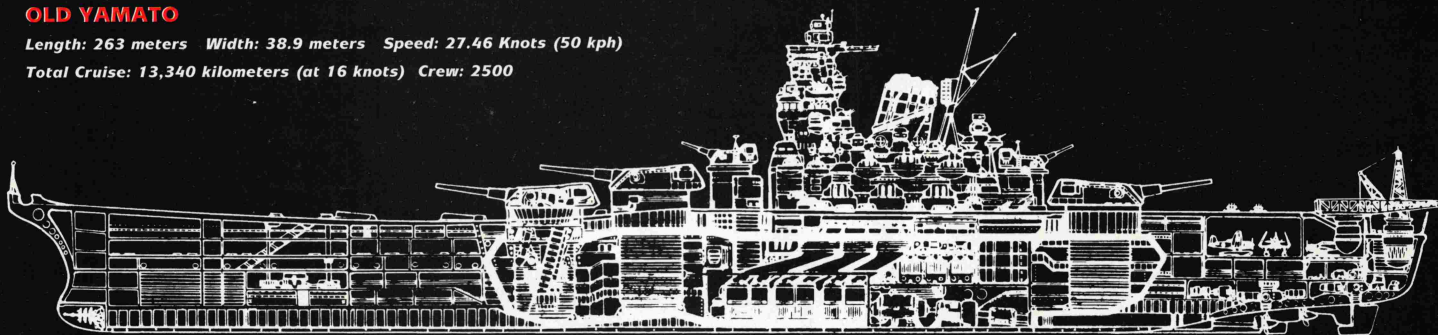
# SPACE CRUISER YAMATO



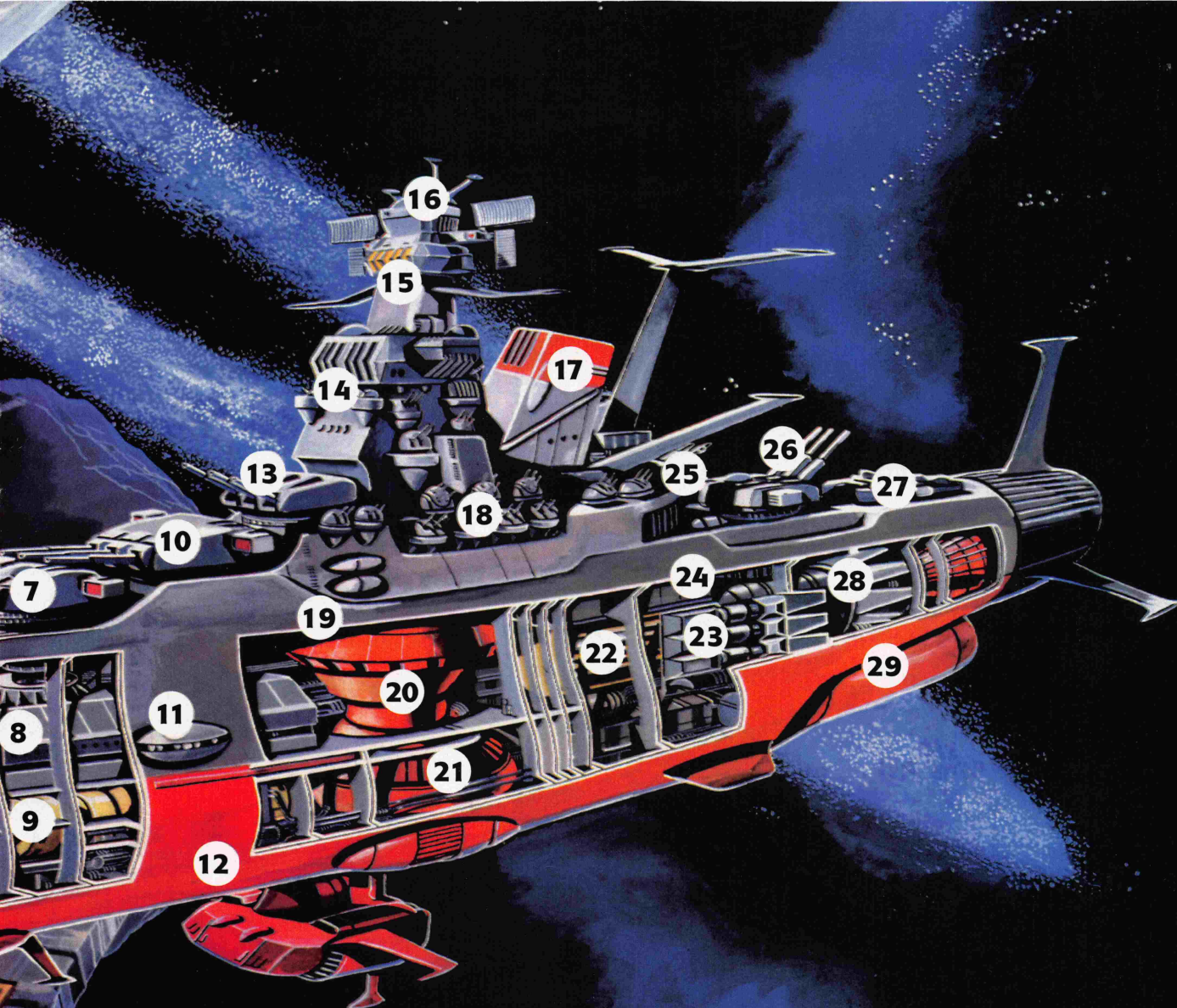


### OLD YAMATO

Length: 263 meters Width: 38.9 meters Speed: 27.46 Knots (50 kph)  
Total Cruise: 13,340 kilometers (at 16 knots) Crew: 2500







## SPACE CRUISER YAMATO

**1. Bow Wave Gun:** Due to high energy consumption, the gun is used rarely and for long distance attacks. It can be re-figured to operate as a rock-cutter and energy drill.

**2. Port Rocket Anchor**

**3. Foreship Radar**

**4. Port Foreship Missile Battery**

**5. Missile Storage Bay**

**6. Wave Gun Mass - Energy Converter and Control Area**

**7. Triple Turret Shock Gun No.1.**

One of three used for Middle Distance Warfare.

**8. Life Group Block:** Incorporating

Laboratories, Life support & Hydroponics Systems.

**9. Missile Manufacturing Plant**

**10. Shock Gun Turret No. 2**

**11. Port Observation Deck**

**12. Central Crew Quarters**

**13. No.1 Auxilliary Gun Turret**

**14. Main Bridge**

**15. Auxilliary Bridge**

**16. Captains Cabin**

**17. Topside Missile Launch Silo**

**18. Short Range 'Feather' Light Guns:**

Computer controlled, Pulse Radar guided.

**19. Main Operations Deck**

**20. Artificial Gravity Generator**

**21. Magnetic Field Generator:** creates a force-field around the ship in warfare conditions. Crushed rocks and pebbles from nearby asteroids can be held in stasis within the force-field to give added protection.

**22. Energy Generator**

**23. Port Aft Missile Battery**

**24. Deck Spacecraft Hanger**

**25. Auxilliary Turret No.2**

**26. Shock Gun Turret No.3**

**27. Spacecraft Launch Catapult**

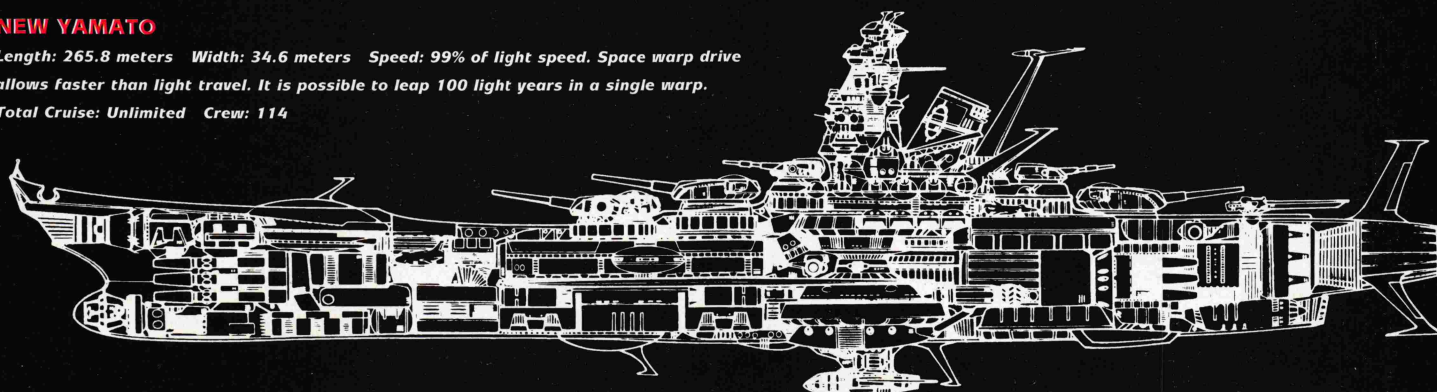
**28. Wave Spacewarp Engine**

**29. Sublight Impulse Engine**

### NEW YAMATO

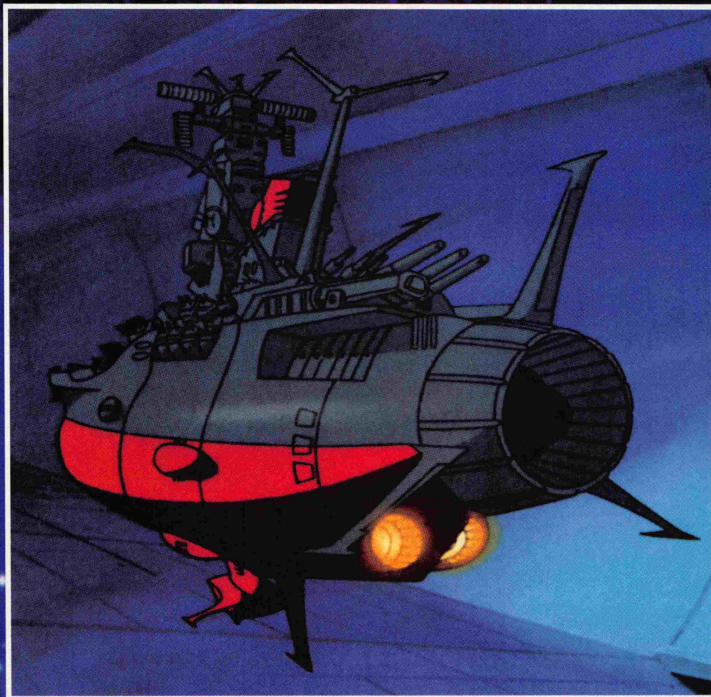
Length: 265.8 meters Width: 34.6 meters Speed: 99% of light speed. Space warp drive allows faster than light travel. It is possible to leap 100 light years in a single warp.

Total Cruise: Unlimited Crew: 114





# アニメFX



## WEAPONRY

1 x Nose mounted Wave Cannon

**Main Armament:** 3 x triple mounted particle acceleration shock cannons

**Secondary Armaments:** 2 x triple mounted shock cannons

16 x twin mounted phaser cannons

4 x triple mounted phaser cannons

8 x Quad mounted phaser cannons

6 x nose mounted missiles

8 x smoke stack missiles

2 x 8-pack flank mounted missile launchers

Gun turrets are constructed of a special metal called Oilhalton. Hardened techtite is used for viewing ports.

**Fighters** (Numbers Classified)

COSMO TIGER (Black Tiger Squadron) all purpose EDF fighter, later replaced by the COSMO TIGER II.

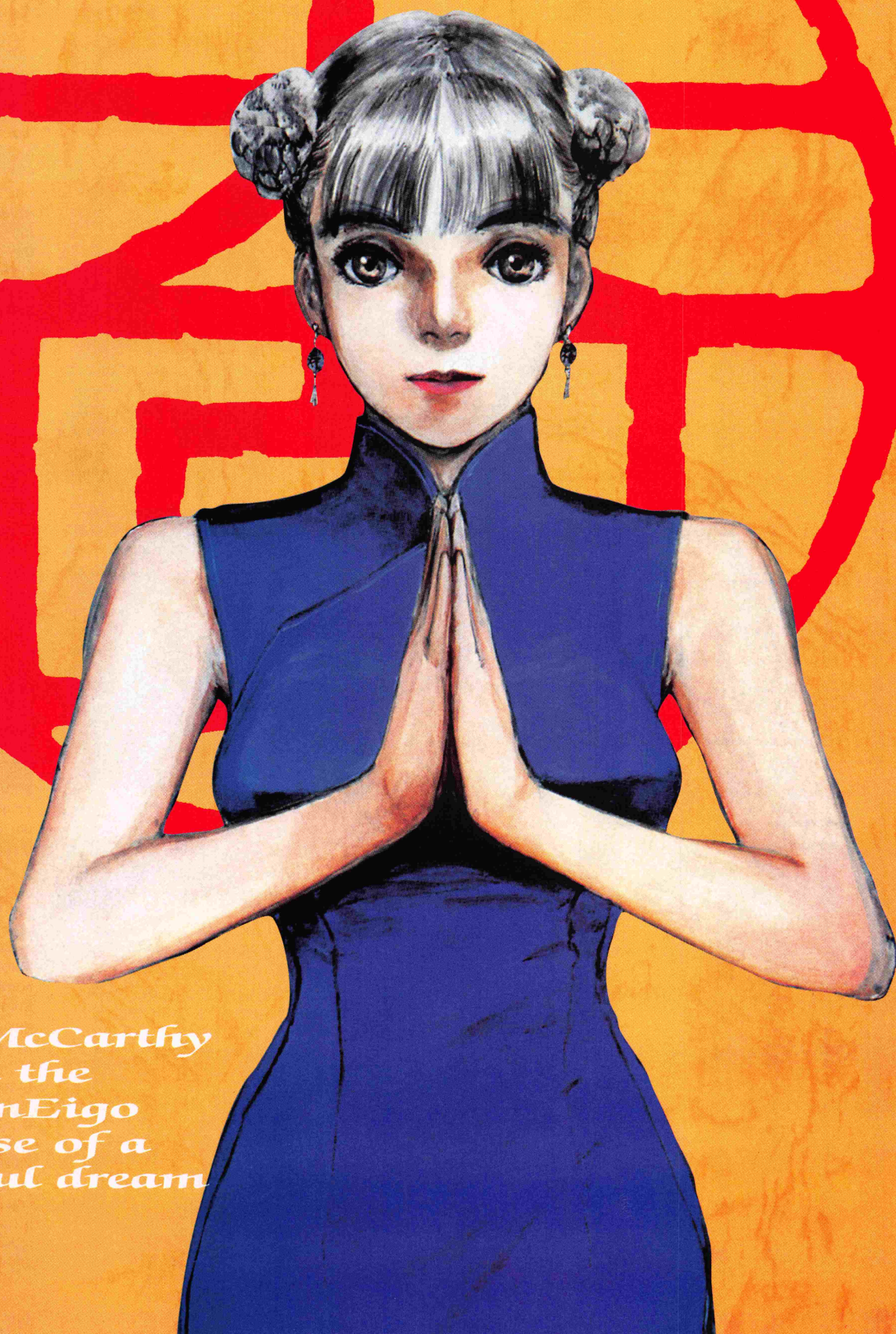
COSMO ZERO Type-52 (Susumu Kodai's personal command fighter)

The Yamato also carries a compliment of Space Bombers and Cargo Transport Ships.



# Spirit of Wonder

チャイナさんの憂鬱



Helen McCarthy  
on the  
AnimEigo  
release of a  
beautiful dream



# チャイナさんの憂鬱



## BACKGROUND

**SPIRIT OF WONDER: MISS CHINA'S RING** is an OAV based on a series of manga stories written and drawn by Kenji Tsuruta and originally published in Kodansha's **COMIC AFTER-NOON** in 1990. The anime version was made in 1992 and beautifully captures Tsuruta's highly individual, delicate art style. (Several of the original manga are being released in English by Dark Horse Comics and Studio Proteus, so English-speaking fans will be able to enjoy the stories as well as the art.) The original title of the episode is **CHINA-SAN NO YUUTSU**, which translates as **MISS CHINA'S MELANCHOLY** or **MISS CHINA'S BLUES**; but AnimEigo and Studio Proteus felt that the connotations of the word 'melancholy' for

most modern English speakers were not in keeping with the spirit of the story, so they agreed to focus on one of the story's most fantastical elements - they very special ring, unlike any other, with which Jim seals his love for Miss China.

The story is set in a quiet coastal town on Prince of Wales Island, in a mythical England at the end of the nineteenth century. The town is a port, and so when casting the dubbed version AnimEigo did some research among the local fishing community, listening to a range of accents from seafarers hailing from the East End of London to the West Coast of Australia! The principals also have a range of accents - mad scientist Breckenridge and his backers are educated Englishmen, but China, Jim, the children, and most

of the inhabitants of the little English port wouldn't be out of place on the Eastern seaboard of the USA. The mood of the story is one of gentle, romantic reflection. Although momentous events occur and huge scientific discoveries are proved, this is almost incidental; the focus of interest is Miss China, her yearning for love, and her fears that her love may not be returned.

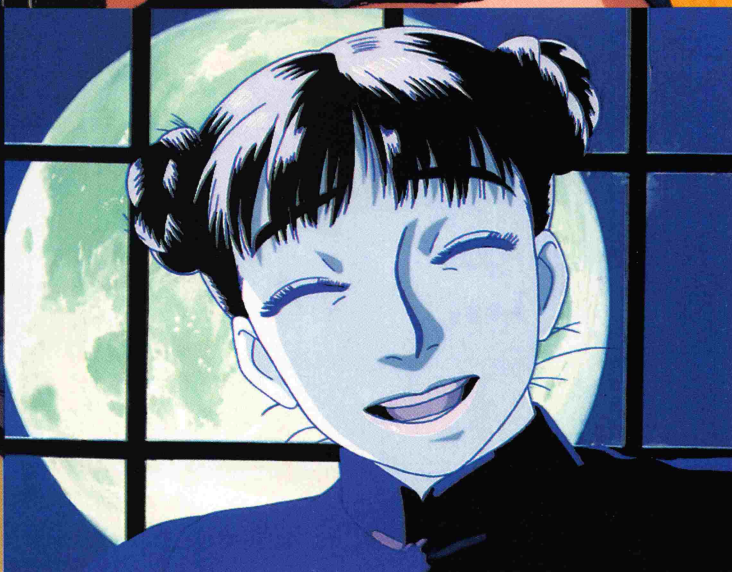
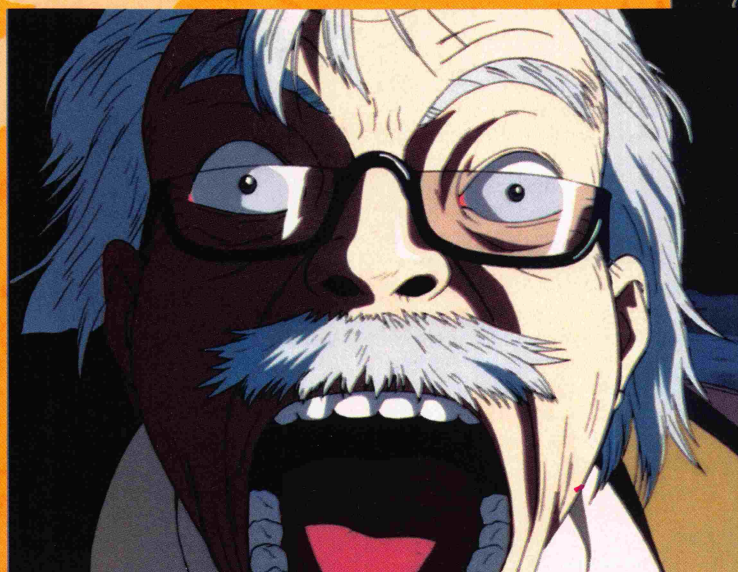
Among the Japanese voice cast, seiyuu aficionados will note fine work by the popular Noriko Hidaka, who sings the ending theme, **YUME NO TOBIRA (DOOR OF DREAMS)**. The music is a major feature of the OAV, and Kohei Tanaka's romantic score hits the perfect note throughout - this is one OST CD purchase that should be on every fan's list!





# *Spirit of Wonder*

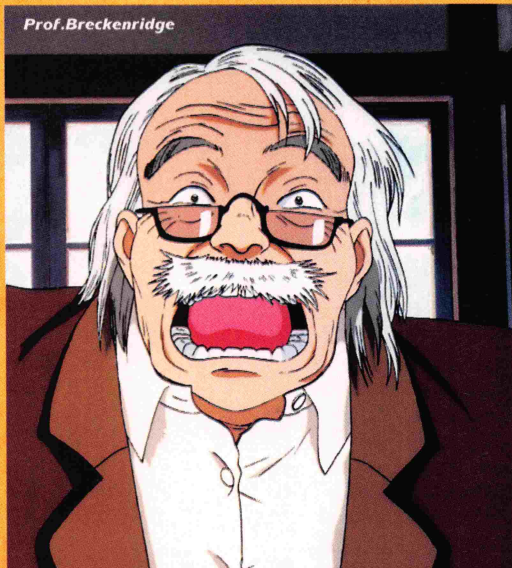
## **Miss China's Ring**







Jim



Prof. Breckenridge

maker, by night and on weekends he's a great inventor. Like China he has a dream - he wants to achieve fame and fortune through his inventions, and he's working as Dr. Breckenridge's assistant in the hope of achieving that dream.

### PROFESSOR BRECKENRIDGE

A plump, white-haired man in his sixties, he usually looks slightly unkempt and dishevelled, and like a true genius has no conception of time, or come to that of money - he is always behind with his rent and he and China have frequent altercations on the subject. Completely ruthless in the pursuit of his scientific objectives, he's also quite shameless about not paying his bills! But nevertheless he must have some loveable qualities, for despite her threats China never actually throws him out.

### LILY

She's a beautiful young blonde who keeps the flowerstall in the local market. As everyone in town (except China, who is a relative newcomer) knows, she is also the primary black-market source for those little items that are otherwise difficult or expensive to obtain, like scientific and technological materials. This, and not her considerable charms, is the reason for Jim's interest in her - she's supplying essential materials for his work and the Professor's project.

### THE CHILDREN

This group of four little chams are great friends of Miss China. Titi, the youngest, is a sweet, quite little girl who is devoted to her bear Erwin. Nancy is a pigtailed protofeminist who resents being kept out of anything by the boys, Robin and Tom.

### THE CUSTOMERS

A mixture of accents from every corner of the globe can be heard in the Tenkai's public room every evening. Some of the seafarers who eat and drink there can be quite rough and occasionally turn aggressive, but Miss China sorts out their quarrels with a word, a smile, or a well-aimed kick when all else fails.

## SYNOPSIS

The story takes place in a world very like our own used to be a hundred years ago. It looks the same and people have the same hopes, fears and feelings. But unlike our own world, this one has the Spirit of Wonder. Its 'natural laws' aren't quite the same as ours. Sometimes, amazing things can happen.

Miss China runs a restaurant and bar in a small seaside town, and lets out rooms too. Unfortunately her tenant Breckenridge is a penniless scientist, constantly behind with his rent but living in hope that sponsors will see

On the staff, the screenplay is by Michiru Shimada, who also wrote the screenplay for AnimEigo's 1995 hit *YOU'RE UNDER ARREST!* The colour design of the production, by Miyoko Ichinose, is perfectly in tune with Tsuruta's art, using a soft, almost silvery palette for the night-time scenes and conveying the faded charm of the seaside town exactly. This is a beautiful, gentle tale which will annoy the hell out of anyone looking for action and adventure; but if you want moonlight, romance, and the sense of a quieter, less pressured world where nothing much seems to happen, but the wildest dreams can come true, you'll find it in *SPIRIT OF WONDER*.

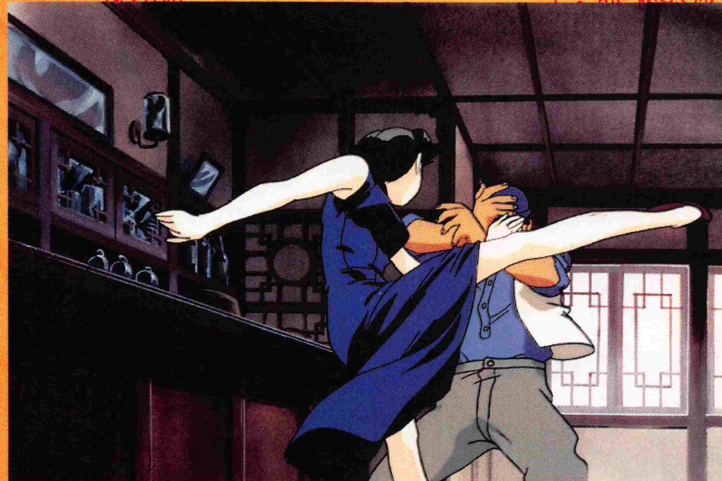
## CHARACTERS

### MISS CHINA

This is the only name we ever hear for her. She came to Prince of Wales Island a few years back, when she was just eighteen, and opened the Tenkai Restaurant and Bar, which has rapidly become the most popular seamen's hangout in town owing to the excellence of her cooking. She is a popular figure among the locals, and children seem to gravitate towards her; but despite her ready smile and willingness to help, the main reason she is respected by her customers is for her remarkable ability to sort a fight and restore order with a couple of well-placed martial arts moves. She works out every morning, practising her martial arts techniques. She always wears Chinese dress - tunic and trousers for everyday and clearing up the bar, exotic cheongsams for serving in the restaurant and when she wants to look her best. China has one of those faces which is not exactly pretty, but is full of character and charm. Her dream is a very simple one, familiar to millions of girls - she loves a local boy and wants him to feel the same way about her.

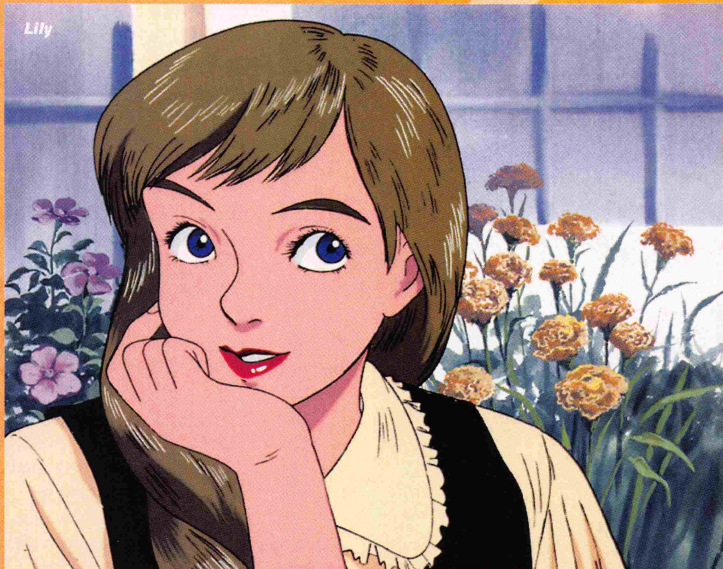
### JIM

By day he works for a local watch-

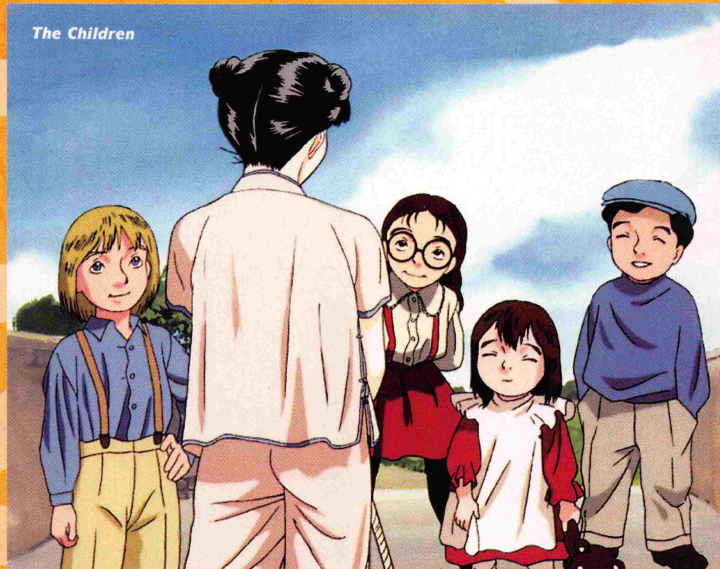




Lily



The Children



the potential of his 'magnificent invention' and solve all his financial problems.

He's helped out at evenings and on weekends by Jim, a local boy who works in the watchmakers but is no mean scientists and engineer himself. Miss China loves Jim, and he's also very fond of her, but he doesn't know how to tell her that he would like them to be more than friends. He hits on the idea of giving her a very special ring for her birthday - a ring of moonstone. Real moonstone, that is, for he and the Professor have perfected a technique whereby mankind can actually, physically, touch the moon. He arranges to have the stone processed through Lily, the local fixer and supplier of unusual items, who also runs a flower stall.

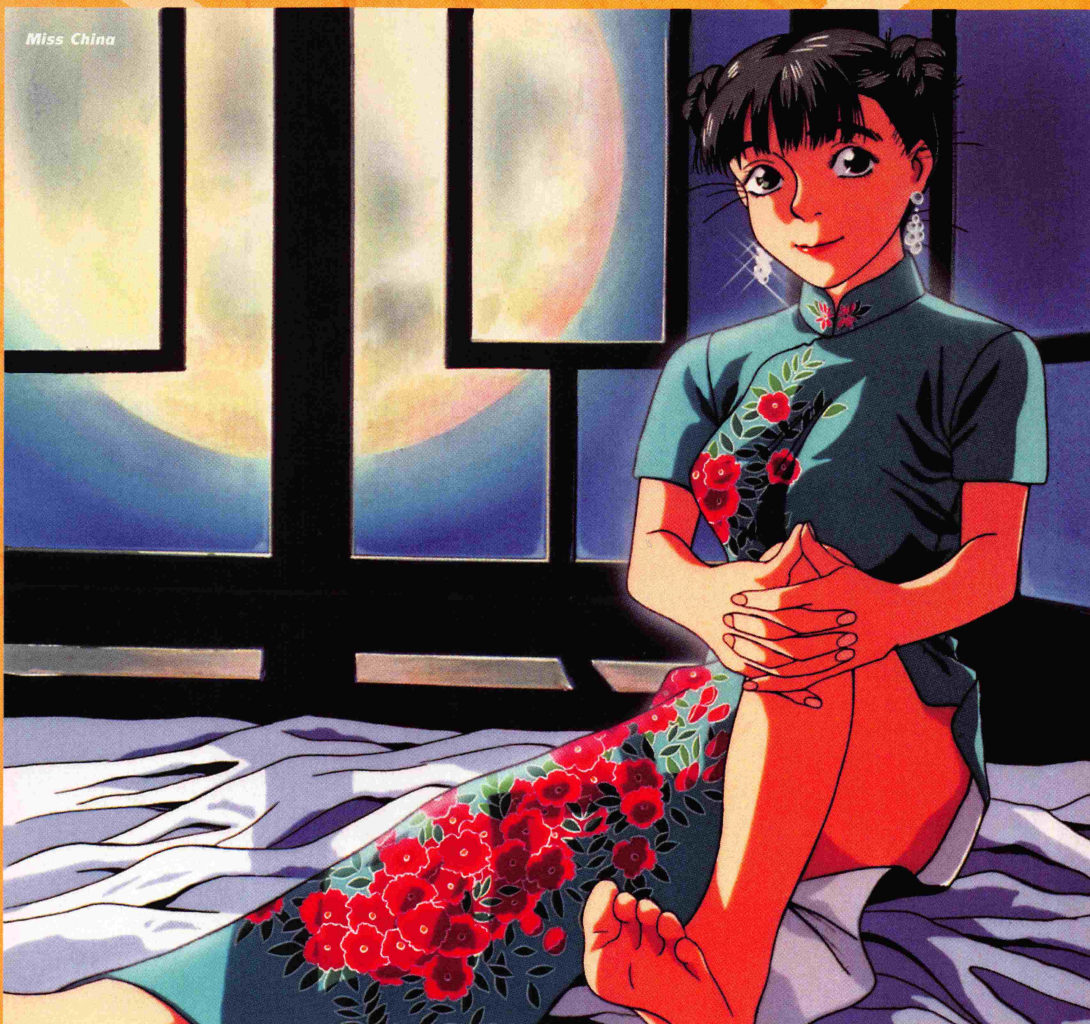
Unfortunately Lily is blonde and gorgeous, and Miss China knows that Jim has been spending quite a lot of time at her stall, deep in conversations which look very private. On her birthday, as she walks into town to go shopping with four local children, she sees just such a conversation taking place. That evening when Jim comes up to the restaurant she asks him to have a drink with her, gets very drunk, and doesn't even open the present he gives her, but drops the package while trying to berate him and fall over at the same time.

Up in the sky, the beautiful full moon doesn't look quite the same as before. Written right across it is the message "HAPPY BIRTHDAY TO CHINA". But strangely enough, no-one will admit to having seen it there! Everyone in town is agreed that because it's impossible that a message could be written on the moon, they must all be seeing things. Mystified, China learns that the message is from Jim - but how did he do it?

Next day, she wakes very late and remembers that she didn't even open Jim's present. Racing down-



Miss China





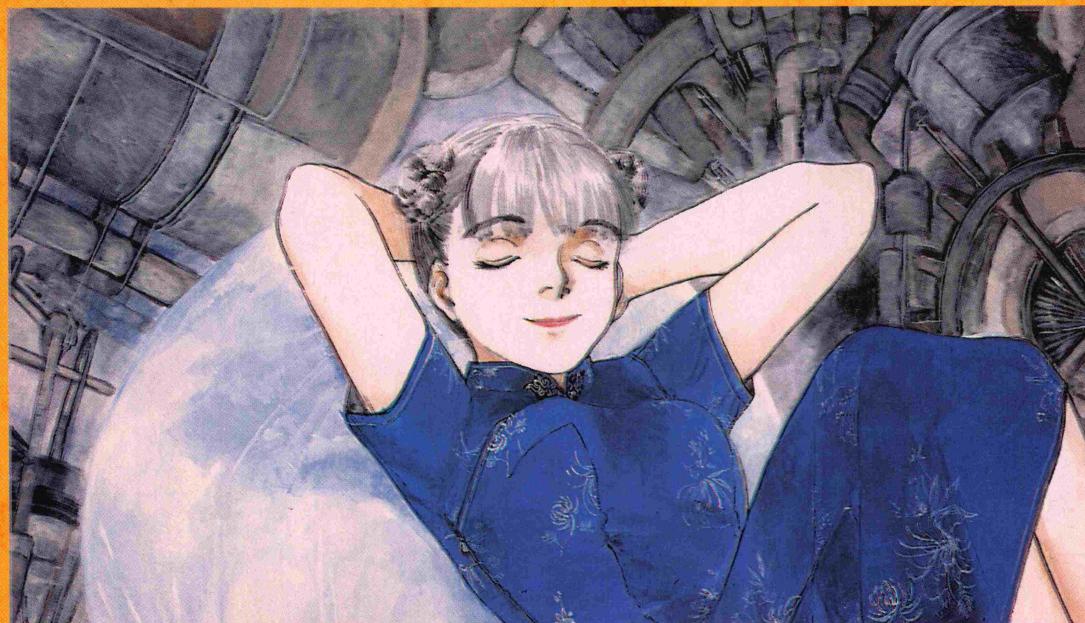
stairs to find it, she discovers that the package contained a beautiful ring, but it's shattered into pieces. Not knowing what to tell Jim, she's deeply unhappy. But when he and the Professor find out what happened to his gift, they soon hit on a plan to give China a ring like no other, and to prove, once and for all, that Man's impact on the moon is no delusion and that their invention works.

Unfortunately nineteenth-century technology, even when applied by a pair of superbrains like Jim and the Professor, can only achieve so much; the pair just don't have a strong enough power source to bring their plans to fruition. But out under the stars, Miss China not only learns of Jim's love for her and the fulfilment of her dreams, she demonstrates that there's a lot of truth in the old scientific maxim "if it doesn't work, give it a good kick".

At the end of the story, life goes on pretty much as before, except that now Jim and China are a couple and he helps her out in the restaurant a lot more; but the whole world can see that she has the most wonderful ring a guy ever gave his girl.

#### PREVIOUS APPEARANCES

The cast and crew of SPIRIT OF WONDER have an impressive accumulation of experience on a wide array of titles from TV series to OAVs and movies. Leading lady Noriko Hidaka has lent her vocal talents to GUNBUSTER, THE SECRET OF BLUE WATER and RANMA 1/2. The GUNBUSTER connection continues with composer Kohei Tanaka, whose other credits include OTAKU NO VIDEO. Voice actor Hiroyuki Shibamoto appeared in Z GUNDAM, and Michio Hozama (Breckenridge) worked on SUPER DIMENSIONAL FORTRESS MACROSS and LEGEND



OF GALACTIC HEROES. Yuriko Fuchizaki, who voices Lily, is a veteran of 'magical girls' series MAGIC FAIRY PERSIA and of MAISON IKKOKU. Meanwhile director Mitsuru Hongo worked on CHINPEI and EMON 21 and Michiru Shimada, the scriptwriter, has credits stretching back as far as PETER PAN, and worked with the renowned Masami Yuuki, of PATLABOR fame, on his comedy ASSEMBLE INSERT; and chara designer Yoshiaki Yamagida was among the staff on KIMAGURE ORANGE ROAD.

#### ANIME SURPRISE

When creator Tsuruta was informed that someone wanted to make an OAV of his work, he thought it was a joke! However the animation itself proved no joke; over 10,000 cels were used to reproduce the artist's beautiful, delicate effects.

*The author acknowledges with thanks the help provided by information in ANIME V, ANIMEDIA, ANIMAGE and NEWTYPE magazines, and by AnimEigo's liner notes. Many thanks to Suzanne Stanley of AnimEigo for her kindness in arranging the use of images from the OAV and to Jonathan Clements for his invaluable assistance with translation*



#### CAST (Japanese version)

<b>Miss China</b>	<b>Noriko Hidaka</b>
<b>Jim</b>	<b>Hiroyuki Shibamoto</b>
<b>Breckenridge</b>	<b>Michio Hazama</b>
<b>Lily</b>	<b>Yuriko Fuchizaki</b>
<b>Gil</b>	<b>Hirohiko Kakegawa</b>
<b>Robin</b>	<b>Tomosa Yokoyama</b>
<b>John</b>	<b>Rin Mizuhara</b>
<b>Nancy</b>	<b>Akiko Hiramatsu</b>
<b>Titi</b>	<b>Tamao Hayashi</b>
<b>Rock</b>	<b>Shozo Iizuka</b>
<b>Paul</b>	<b>Ikuya Sawaki</b>
<b>Shopkeeper</b>	<b>Yutaka Shimaka</b>
<b>Man A</b>	<b>Fuurin Cha</b>
<b>Man B</b>	<b>Akihiko Nakajima</b>

#### STAFF (Japanese version)

<b>Director</b>	<b>Mitsuru Hongo</b>
<b>Screenplay</b>	<b>Michiru Shimada</b>
<b>Chara design &amp; anime director</b>	<b>Yoshiaki Yanagida</b>
<b>Art director</b>	<b>Hiromasa Kogura</b>
<b>Photography director</b>	<b>Akio Saito</b>
<b>Storyboards</b>	<b>Hiroyuki Nishimura &amp; Toshihisa Umitani</b>
<b>Music</b>	<b>Kohei Tanaka</b>
<b>Producers</b>	<b>Kiyoshi Suigayama &amp; Masahiro Okamura</b>

© Kenji Tsuruta, Kodansha, Toshiba EMI

#### ADDITIONAL ENGLISH VERSION STAFF

<b>Executive Producer and Subtitling Director</b>	<b>Robert J. Woodhead</b>
<b>Producers</b>	<b>Janice Hindle &amp; Peter R. Haswell</b>
<b>Translator</b>	<b>Shin Kurokawa</b>
<b>Production Co-Ordinator/Dialogue Checker</b>	<b>Natsumi Ueki</b>



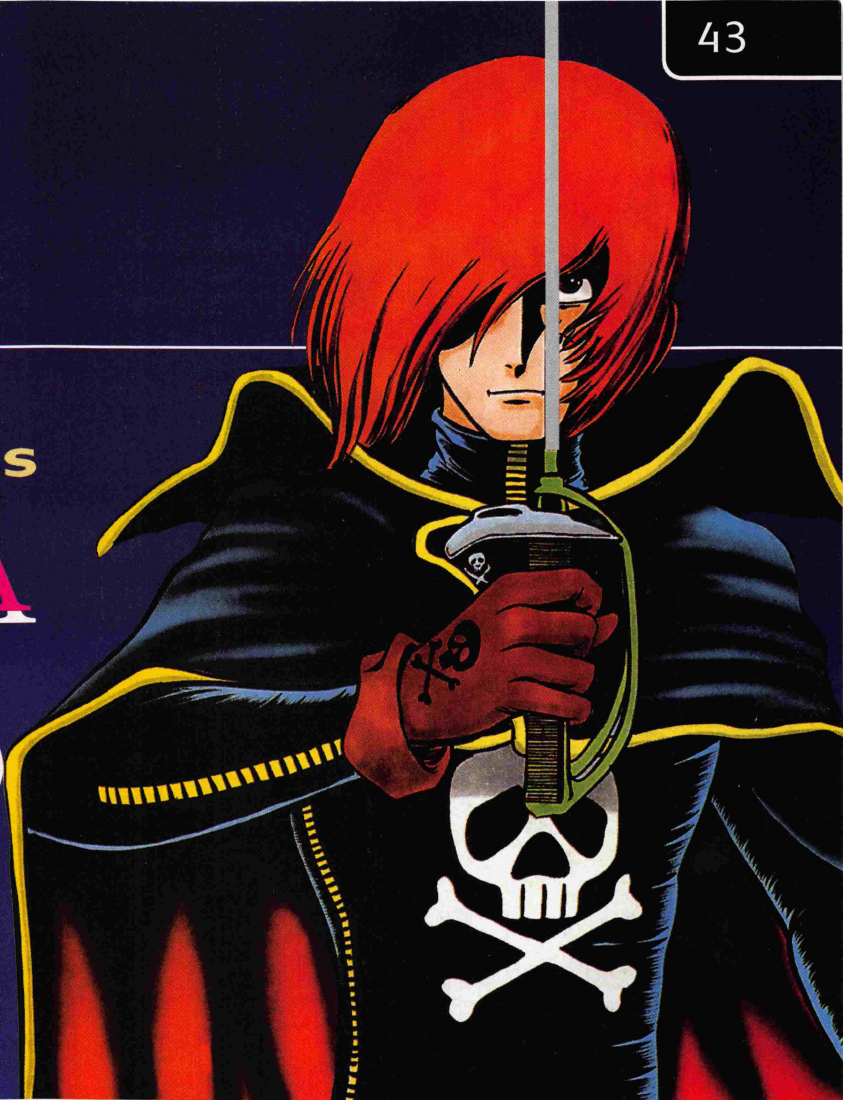


MANGA IN FOCUS

# ARCADIA AND BEYOND

## Space Pirate Captain Harlock in Comics

by JIM SWALLOW



After the success of his the manga SPACE CRUISER YAMATO in anime form (aka STAR BLAZERS) in the late seventies, accomplished manga creator Leiji Matsumoto (whose COCKPIT anime and manga were covered in ANIME FX #8) went on to produce his most famous sci-

ence-fiction character, a character he himself described as his "favourite archetype": the renegade commander of the corsair Arcadia, the Space Pirate Captain Harlock.

Harlock was in many ways an embodiment of Matsumoto's own

beliefs and concerns about honour, courage and the strength of spirit. He was a man alone, comforted only by the ghosts he carried and his will to fight for right and freedom, and Matsumoto pulled him together from the dozens of multi-versal threads running through his many anime and manga creations. Harlock began life as a gunfighter in a 1953 Wild West manga, then later became a doctor in an SF series, and later still was a German World War II fighter ace. In this guise, through the manga AFRIKA SQUADRON and later PILOT 262, Harlock (originally Phantom F. Harlock) took shape, and was further defined in other aviation tales like BIRD OF KILIMANJARO and THE OWEN STANLEY WITCH.

His true origin as a pirate captain emerged from Matsumoto's SPACE CRUISER YAMATO manga, where hero Susumu Kodai's brother Mamoru, former captain of the starship Snow Wind, strikes out on his own and becomes a buccaneer. Legend has it that the original pencil sketches of Mamoru for the YAMATO anime bore scuff marks where an eye-patch and facial scar had been drawn in and later removed. From this germ of an idea, Matsumoto took Harlock into his own timeframe and from the manga incarnations sprang a forty-two episode series, SPACE PIRATE CAPTAIN HARLOCK, which ran from 1978 to 1979. Not content to stay

in one part of Matsumoto's milieu, Harlock played 'also starring' roles in the two GALAXY EXPRESS 999 features, and later got his own movie, the definitive Harlock story MY YOUTH IN ARCADIA, released theatrically in 1982 and soon followed by another TV series, ENDLESS ROAD SSX, which ran until '83. Chronologically, SPACE PIRATE CAPTAIN HARLOCK was the last part of the Harlock saga, with MY YOUTH IN ARCADIA supplying the origin and ENDLESS ROAD SSX forming the middle. As was Matsumoto's wont, the many timelines were conflicting and incomplete, allowing several different interpretations. MY YOUTH IN ARCADIA set the standard for the character and his world, showing Harlock's enforced change from starship captain to renegade. Formerly commanding the battleship Deathshadow in the war with the alien Illumidas, Harlock crash-lands his vessel on an occupied Earth and refuses to join the new rulers and the cowed Earth government. Rebelling against the alien invaders with the help of Tochiro, an engineer of such genius as to shame STAR TREK's Scotty, Harlock suffers the death of Maya, his lover, the loss of his eye and exile from his homeworld for his 'crimes'. Along with a fellow pirate, the beautiful Emeraldas, Harlock takes his rag-tag crew into space aboard Tochiro's starship Arcadia to fight for freedom, and his war for justice





begins. Matsumoto's parallels in MY YOUTH IN ARCADIA between the Illumidas invasion of Earth and the American occupation of Japan make for interesting 'between the lines' viewing.

Before they rose to greater fame with their recut and redubbed ROBOTECH series, American distributors Harmony Gold had also produced a dub that spliced together the visually-similar Matsumoto anime QUEEN MILLENIA with the SPACE PIRATE series to create CAPTAIN HARLOCK AND THE QUEEN OF A THOUSAND YEARS. While never attaining the success of ROBOTECH, the show ushered in many American fans and paved the way for a dub of MY YOUTH IN ARCADIA, entitled VENGEANCE OF THE SPACE PIRATE, in the mid-eighties. Fan interest made more Harlock adventures a viable prospect, and in 1989 writer Robert W. Gibson, artist Ben Dunn and American independent comics company Eternity secured the Harlock licence (or so they thought - see below) and began an original 'pseudomanga' title, CAPTAIN HARLOCK. Dunn, who went on to greater fame with his own NINJA HIGH SCHOOL, captured Matsumoto's idiosyncratic style well, and in tandem with Gibson's quality storytelling created a fine book. Set in its own offshoot of the HARLOCK continuity, the comic followed on from MY YOUTH IN ARCADIA, effectively usurping the place of the ENDLESS ROAD SSX series. Issue #1 set the scene by introducing a new character, orphan Tadashi; through the boy's eyes, readers new to the show's concepts were introduced to them. While Harlock's origins were never touched upon, his backstory was expanded by the arrival of old foes and childhood rivals, while the supporting cast engaged in their own emotive subplots. Characters like Emeraldas guested on occasion (the pirate queen gained her own four-

part mini-series as a spin-off), as did minor figures from the anime who were expanded into starring status.

Gibson wasn't afraid to cross characters over as Matsumoto often did,

issues would reveal long-lost relatives bound together with a few tragic deaths and some cracking space battles. Meanwhile Dunn's work on the book's art began to come under pressure as NINJA HIGH SCHOOL took up more of his time,



**THE ORIGINAL:**  
Harlock by his creator  
LEIJI MATSUMOTO  
(inset)

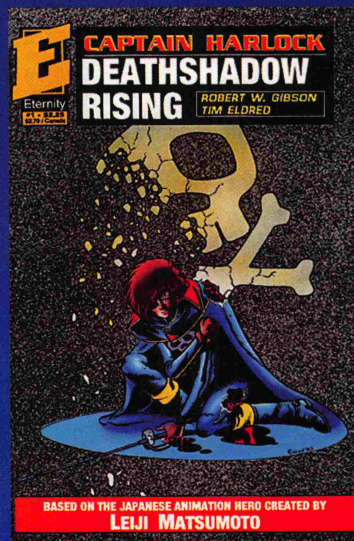
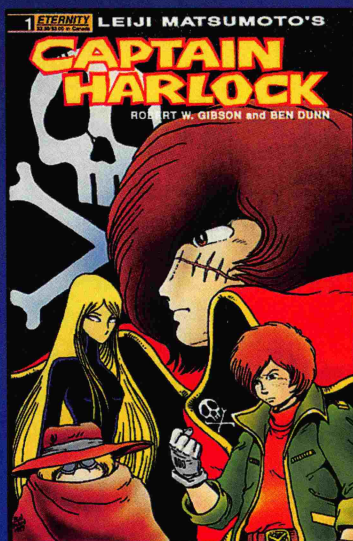
bringing in Faust from ADIEU GALAXY EXPRESS and threading in hints of events-to-come from the later SPACE PIRATE series. He also began to plant the seeds of future CAPTAIN HARLOCK comic stories, but as the title progressed up into double figures the similarity of many of the plotlines was becoming apparent. Almost every couple of

and other artists were called in to ink his pencils with varied results until Tim Eldred, fresh from his work on Eternity's licensed LENS-MAN mini-series, came aboard for the 13th issue and took over the job.

The changeover in artists came at the same time as a change in the

comic's production style. Influenced by market trends, Eternity dropped the ongoing CAPTAIN HARLOCK book and instead turned it into a series of mini-series, each carrying the thematic seed of the next, but also self-contained enough to weather the shifting loyalties of comic readers. The first of these was the six-part DEATHSHADOW RISING story arc. While Eldred's art was less an approximation of Matsumoto's than Ben Dunn's had been, his clean lines lent the book a different feel, well suited to Gibson's punchier storylines, which shone in the new format. DEATHSHADOW RISING was perhaps the best of the CAPTAIN HARLOCK comics, pitting Harlock and the Arcadia against Alexander Nevich, an ex-officer in the Earth fleet now commanding a rebuilt version of Harlock's former ship, the Deathshadow. The series combined pinpoint humour with fine dramatic plots and some excellent battle scenes; Eldred mentioned how he wanted to have the Arcadia lose its trademark skull & crossbones bow in one scene, but relented at Gibson's request and instead scarred it with laser fire, as Harlock's face was scarred in MY YOUTH IN ARCADIA ...

DEATHSHADOW RISING was followed by a one-shot Christmas Special which laid down plot threads for the next series, the four-part saga THE FALL OF THE EMPIRE, which arrived seven months later. In this series the crew dealt with the multiple threats created by saboteurs and an injured Illumidas aboard Arcadia while "off-camera" events on Earth spelt the end for the alien occupation and the arrival of a newer, more subtle foe. The book also contained FIREWALKERS, a ROBOTECH back-up strip by Eldred and writer Bill Spangler. Another seven months on brought May '93 and the last four-part HARLOCK series, THE MACHINE PEOPLE. For the final HARLOCK book,



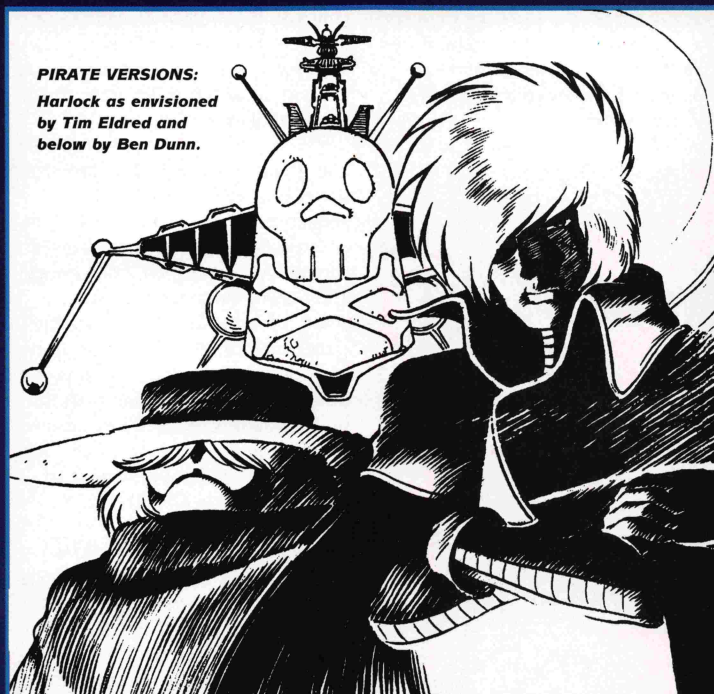


Eldred and Gibson went all out. Gibson's story pulled in elements from throughout the comic's run and beyond, threading in flashbacks to MY YOUTH IN ARCADIA plotline, and drawing once more on the GALAXY EXPRESS 999 features for the series' main antagonists, the cyborg Machine People of the insidious Cabal Corporation. Eldred's dynamic layouts broke out of the usual panel boundaries and showed impressive flair in his use of light and darkness. MACHINE PEOPLE brought Harlock home, and brought him almost full circle as he confronted the Cabal forces seeking to poison his homeworld and the spirits of his countrymen. The finale echoed both the ending pages of CAPTAIN HARLOCK #1 and the closing moments of MY YOUTH IN ARCADIA.

While plans lay ready for over a year's worth of HARLOCK stories to follow THE MACHINE PEOPLE miniseries (which was to have been the opening salvo in a new story arc pitting Harlock against the entire Cabal hierarchy), as well as ideas to carry the title up to the SPACE PIRATE CAPTAIN HARLOCK series era, licensing problems with owners Toei Animation spelt the end of for the American comic. While Eternity had assumed they had purchased the HARLOCK licence from a legitimate US agent, Toei later informed them that their source had fraudulently sold them something they did not own; Toei agreed to let Eternity run out to the end of their contracted 'licence' (August 1993 in the case of the last issue of THE MACHINE PEOPLE), but declined to renew.

With Matsumoto's work largely unseen in the West, and Harlock unseen outside the USA and a scattering of European countries, Eternity's American manga are a fine substitute for those unable to find the original source, and a high-grade emulation for those seeking more of the same.

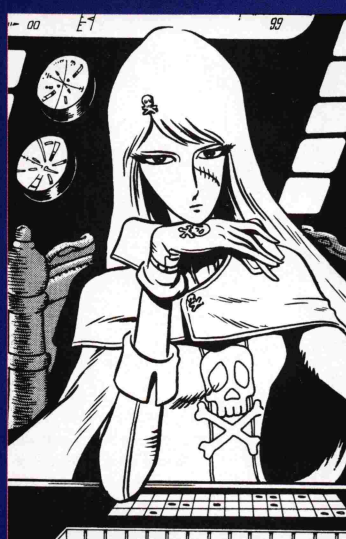
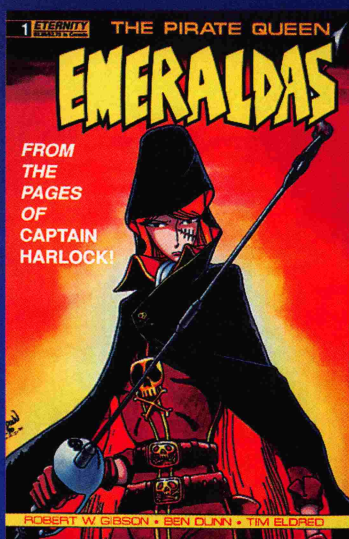
Special thanks to Tim Eldred, Mark Rainey and Yumiko Yamamoto.



**PIRATE VERSIONS:**  
Harlock as envisioned  
by Tim Eldred and  
below by Ben Dunn.



Below: PIRATE QUEEN EMERALDAS.  
Pencils by Dunn, Inks by Eldred



## COMICOGRAPHY

**CAPTAIN HARLOCK**, b/w ongoing series, 13 issues published by Eternity Comics from October 1989 to April 1991.  
Writer: Robert W. Gibson. Art: Benn Dunn & Tim Eldred. Inking: Pat Duke, Tim Eldred and Steve Kreuger. Letterers: Gary Kato, Richard Reichart, Clem Robins, Ken Leach, Steve Haynie, Tim Eldred & Dan Nakrosis. Backgrounds: Pat Duke.

- #1 An Exchange of Futures
- #2 ... And Its Roots Grow Strong Under The Ground
- #3 ... So Will The Minds And Hearts Of Those Around Them Grow
- #4 The Color Of A Rose
- #5 Storms
- #6 The Truth Behind Miracles
- #7 Legacies
- #8 Freedom
- #9 Sins Of The Father Part One
- #10 Sins Of The Father Part Two
- #11 Message In A Bottle
- #12 Message In A Bottle Part Two
- #13 Endings

**CAPTAIN HARLOCK RETURNS**, trade paperback collection reprints issues #1-#13 of CAPTAIN HARLOCK, published by Malibu Comics.

**CAPTAIN HARLOCK: DEATHSHADOW RISING**, b/w 6 issue limited series published by Eternity Comics from May 1991 to October 1991.  
Writer: Robert W. Gibson. Artist: Tim Eldred

- #1 Deathshadow Rising
- #2 Severance
- #3 Ghosts
- #4 Bridges
- #5 Patience
- #6 Pride And Priorities

**CAPTAIN HARLOCK CHRISTMAS SPECIAL**, black & white one-shot special published by Eternity Comics, December 1991.  
Writer: Robert W. Gibson. Artist: Tim Eldred

**CAPTAIN HARLOCK: THE FALL OF THE EMPIRE**, b/w 4 issue limited series published by Eternity Comics from July 1992 to October 1992.  
Writer: Robert W. Gibson. Artist: Tim Eldred

- #1 Transitions
- #2 Secrets
- #3 Revelation
- #4 Falls

**CAPTAIN HARLOCK: THE MACHINE PEOPLE**, b/w 4 issue limited series published by Eternity Comics from May 1993 to August 1993.  
Writer: Robert W. Gibson. Artist: Tim Eldred.

- #1 Crossroads
- #2 Memorial
- #3 Scream Of The Hawk
- #4 Flesh And Steel

**THE PIRATE QUEEN EMERALDAS**, b/w 4 issue limited series published by Eternity Comics from November 1990 to February 1991.  
Writer: Robert W. Gibson. Penciller: Ben Dunn. Inker: Tim Eldred. Letterer: Patrick Owsley.

- #1 Reflections
- #2 Rocks And Stones
- #3 Scars
- #4 Confrontations





*Paul Watson's in New York as we go to press, but before he left he made time to look at some of the hottest imports from Japan.*



### **GUNBIRD** Playstation/Saturn, Atlus

Although there are a few available in Japan, Playstation shoot-em-ups have been fairly thin on the ground in the UK. GUNBIRD is a two-player anime-style shoot-em-up that gives players the chance to leap into the role of one of five characters. Depending on your preferences, you can play as Marion the witch, Yuan-Nang the goddess, Valnus the robot, Ash the jetpack-sporting hunk or Tetsu the pilot. As would be expected, each character has their own style of weapons and bombs and the girl characters get used more often than their male (and mecha!) counterparts. One nice aspect of the different character choices is the way between-level screens are used. Depending on

your combination of characters, a different conversation is had between each level. Of course you'll have to understand Japanese to follow the jokes.

The graphics on GUNBIRD are nicely done. From the anime intro sequences to the character designs and the detailed in-game graphics themselves, GUNBIRD looks good. The playing area itself is rather small, though, with black bars on either side (similar to Raiden on the Playstation). Unfortunately this is due to the game's arcade origins, but it would have been nice to have a full screen option, especially when the screen fills up with loads of sprites (which is often!)

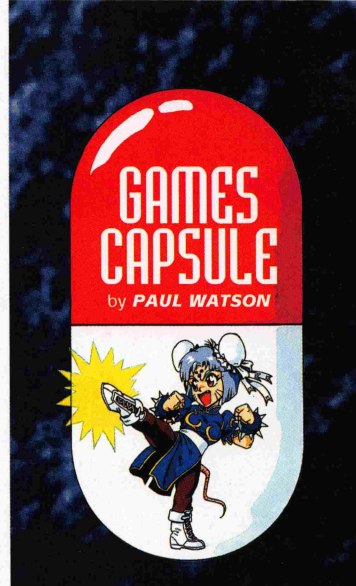
The main bad point about GUNBIRD, though, would have to be its size. It is rather short and unless you can keep away from the unlimited continues the game loses its appeal quite quickly. On the plus side, though, also included on the CD is the GUNBIRD Picture Gallery. This contains 456 GUNBIRD related drawings by guest illustrators and entries into GUNBIRD drawing competitions run by the Japanese gaming press. Most of the pictures are very good indeed and may keep the game in some otaku collections.

GUNBIRD looks good and is fun to play. Although quite short, the game has a reasonable difficulty level which is then made redundant by the unlimited continues. The Gallery is a nice idea though, and may give longer appeal than the game itself.

**73%**

### **TOSHINDEN 2** Playstation, Takara

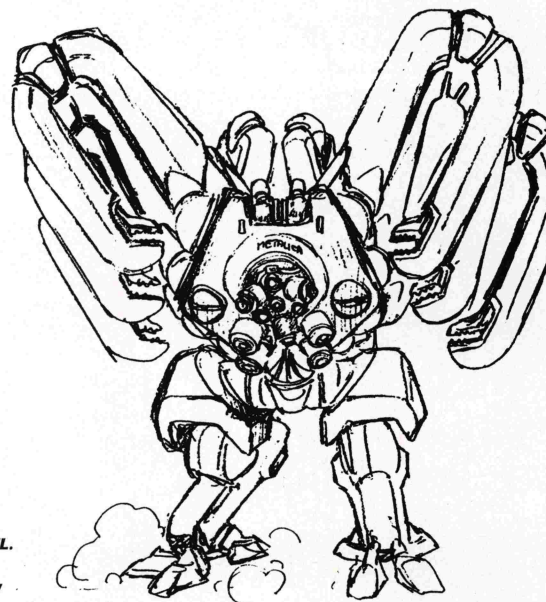
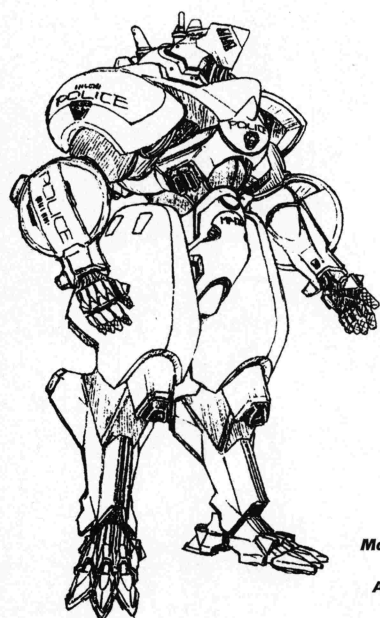
It is now over a year since Takara released TOSHINDEN for the then new Playstation. A year is a long



time for the computer industry, and this is certainly evident with TOSHINDEN 2.

The graphics in TSD2 are the first things that hit you when booting up. An excellent intro sequence (with actors/ actresses) gives way to one very cool looking game indeed. The character have all had a visual overhaul, with new costumes, but the detail of the characters themselves is amazing - every finger is defined and costume and facial details are there in abundance. the character locations also look great, with lighting and shading detail being put to excellent use. Sophia's disco location is particularly good, with flashing strobe lights creating some excellent effects. Another nice touch added to TOSHINDEN 2 is the characters' line of sight. Depending on where you are in the arena compared to your opponent, the characters look up or down or crane their necks to keep tabs on each other. New moves are then available to you if you are facing away from your opponent, enabling you to jump over them and hit them without attacking thin air, which was the case in the first game.

Three new fighters have been added



Masamune Shirow's designs for Sony's HORNED OWL.  
Main characters left to right: Ryo Kurotu, Marco Antneli, and Kate, plus a couple of the games many impressive mecha



to the character roster, so you can now play as Tracy (policewoman), Gaia (warrior monk) or the rather bizarre Chaos (executive!). All characters look and play well, with Tracy and Gaia being the easier to master. Chaos, although having more special moves than anyone else, takes some getting to grips with, but is worth playing for comedy value alone. The end bosses are also rather special, with the Angel Uranus looking especially good. This female angel with huge transparent wings looks amazing and fights like a demon too. Hopefully, as in the first game, cheats will surface to let you play as the bosses.

Gameplay is another feature that has had an overhaul in TOSHINDEN 2. New special moves have been added for all the characters, dash and ground attacks have been included, and the overdrive gauge also provides you with another powerful attack. You are now able to get up from a fall in a variety of ways too, making better use of the 3D environment. The other nice thing about this game is the difficulty level. The original TOSHINDEN game itself was too easy against the computer; not this time though, as, due to the wider range of moves, characters will now take longer to master. The tougher computer controlled opponents won't make things any easier either, so the chances are you'll be playing this for quite a long time.

What can I say? This is an excellent title that everyone should own.

90%

## PREVIEW HORNED OWL

Playstation, Sony

Already mentioned in previous GAMES CAPSULES, Sony's HORNED OWL hit the Playstation

just after Christmas in Japan. The game's characters and mecha were designed by Masamune Shirow (APPLESEED, DOMINION and GHOST IN THE SHELL) and the game just reeks of style. Gameplay is in a similar style to Sega's VIRTUA COP, casting you in the role of one of two hardsuit-wearing cops as they clash with the powerful Metalica Corporation. The game's graphics are excellent and a great deal of atmosphere is created, both during play and with the animated sequences that surround the game. These have been created especially for this title (by ANIMATE and ZERO-G ROOM) and (at last) are very faithful to Shirow's original designs. Of course, no shooting game would be complete without a gun, and Konami have stepped in to provide Playstation owners with the Hyper Blaster. Although not quite as tasty as some of Shirow's creations, the Blaster is comfortable to use and turns HORNED OWL into a great gaming experience. Sony UK plan to release the title mid-96, so expect to see a full write-up nearer the time.

THE HYPER BLASTER



With thanks to Otaku for the games reviewed this issue. If you're after these, or any other Japanese games, give them a call on 0181 699 1756 <http://www.otaku.com>







Yes, we do do requests. Next month I'll be looking at a Japanese pop star, just so you all don't get too bored with endless talk about anime soundtracks. In the meantime, you might think that, with a parent production as dire as the anime, the **BOUNTY DOG** CDs wouldn't be worth your trouble, but that's where you'd be wrong. So this month I'll be looking at **Last Act** and **First Act**, two parts of the **BOUNTY DOG** phenomenon that might have saved it from being so awful.



# BOUNTY DOG

**Last Act** was, predictably, the final release in the **BOUNTY DOG** hype machine. After the videos had been and gone, the themes and incidental music were put out for any fans that were left. I hope somebody bought it, because it's a lot better than the anime!

Composer Sho Goto makes incredibly versatile use of ultra-modern instruments in the context of a classical orchestra. Synthesizers, nun-drums and electric guitars are employed to great effect. This man has the makings of a Japanese Vangelis, just give him time. There's a great mixture of Italian-house piano with accomplished bass work on *Starting the Manslave* (#11; the 'manslave' is that mecha-thing that Yoshiyuki drives). He retains ingeniously low-tech use of modern musical instruments and effects with *FA Draws Near* (#12), which combines chimes with that old house-music staple, a set of nun-drums. The chimes return combined with drums in *Outpost* (#13), a wonderful closing track.

Music-wise on **Last Act** there's a pastiche of Eric Satie in *The End of Lies* (#4), a pleasant little nocturne which I don't recall from the anime but which was used to good effect in the CD dramas. *Grab Your Dreams* (#19), the upbeat pop-number over the opening credits, is here in its entirety, as well as in a slow version on the pan-pipes in *Rule of the Clone* (#14). It's also done on the piano in yet another version in *Bitter Thirst* (#5) and on an electric keyboard in *Return From Despair* (#6). Goto is at his best with these reprises; the recurring, intertwining themes of his score give **BOUNTY DOG** a greater degree of integrity than it deserves. If you liked the **BOUNTY DOG** music (the Manga Video preview cassette I saw left the original tunes completely untouched), then **Last Act** is the album you want.

One of the strange things about the **BOUNTY DOG** video was the rather embarrassed way that the Japanese opening song (*Grab Your Dreams*) shuffled onto the screen. Manga Video might like to know that if they'd have listened to the **First Act** CD, they would have found a rather good English version of the same tune, called *Don't Ever Play With Fire*. They could have used that and pleased everyone. Fans would still

get a genuine piece of the Japanese production, but Manga's beer-and-curry market wouldn't have to fast-forward through all those annoying bits of Foreign.

**First Act**, was as you might expect, the first piece of **BOUNTY DOG** merchandise to hit the shops in Japan. Released a full month before the first OAV, it was there to set the scene. If you're looking for another theory as to why **BOUNTY DOG** the video should be so dire, try this for size. The CDs didn't just set the scene for the fans, they set the tone for the anime and the characterisation for the actors. The actors went into the studio to do the anime knowing their characters and their motivations backwards. This may well have boosted the critical reaction to **BOUNTY DOG** in Japan, but it was another nail in its coffin over here. English anime dubbing just doesn't bother with that kind of detail.

I've seen it happen. A dubbing director will have approximately ten seconds in which to explain to a voice actor how to read a particular part before the tape starts rolling. The actor will have no understanding or appreciation of anime; he's not being paid enough to care. The director's interest is likely to be little better. And thus, in a case of the blind leading the blind, our director will come up with an impromptu, improvised description: 'Think of Bruce Willis in *DIE HARD*!' he'll say, and it's plain sailing from there. But characters have more to them than one-sentence synopses, as the **BOUNTY DOG** drama CD reveals all too well.

Kei and Yoshiyuki are much rounder individuals in the Japanese version, with a great line in streetwise Japlish chatter. Not a scene goes by without them joshing around in deliberately bad English, a factor that is, of course, missing from the English dub. And their 'Honey I'm Home...BANG!' way of surprising guards is a real treat. In *Night Bed I* (#4), Kei and Yoshiyuki get wasted in a bar whilst discussing their favourite cocktails, and chatting about the tribulations of relationships. In *Night Bed II* (#6) the boys get domestic in the kitchen, chopping and cooking while they get ready for a date.

They come across as people! You try explaining that to a bored English voice actor with

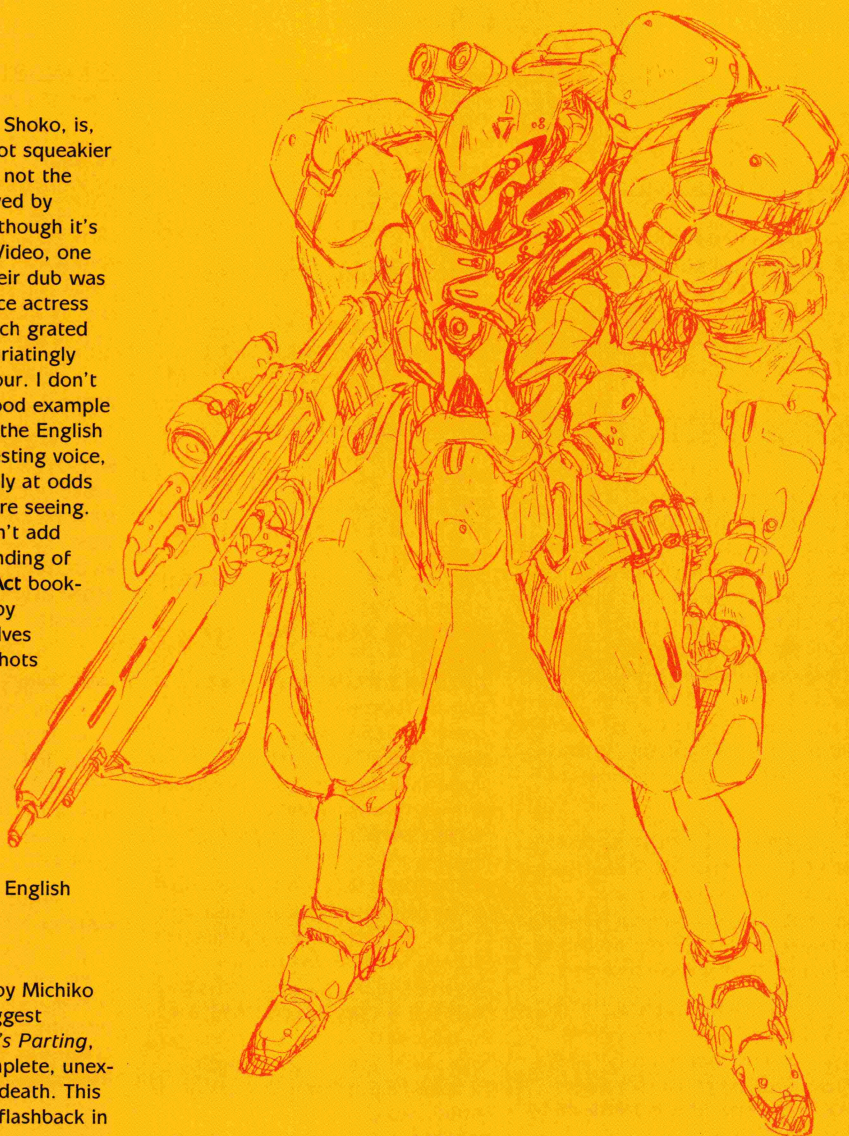




one eye on the clock.

Their female companion Shoko, is, as you might expect, a lot squeakier in the original Japanese, not the least because she is played by Megumi Hayashibara. Although it's not the fault of Manga Video, one of the problems with their dub was that Shoko's English voice actress was a mature adult, which grated with the character's infuriatingly girlish on-screen behaviour. I don't think I've seen such a good example of bad casting. Frankly, the English Shoko has a more interesting voice, but it was one completely at odds with the pictures we were seeing. But if Hayashibara doesn't add much to one's understanding of her character, the *Last Act* booklet does, with a manga by Hirotoishi Sano. Sano delves into Shoko's past with shots of her deep in her cups and visiting her parents' graves. Shoko is a lonely lady who works with the boys because they're the only family she's got; a far cry from the supremely-confident woman of the English dub.

Yayoi, BOUNTY DOG's goody/baddy, is played by Michiko Neya. She makes her biggest impression in *Tomorrow's Parting*, in which we get the complete, unpurgated version of her death. This was only seen in partial flashback in



the anime, the reason being that BOUNTY DOG fans would already know it from hearing the CD.

However, when all is said and done, a greater appreciation of the main roles still does little to save BOUNTY DOG from the dustbin of anime history. Plotwise on the CD, there are a few scraps of information about the Bounty Dogs' jobs as independent corporate troubleshooters, which adds a little depth. What the CD doesn't do, however, is make up for the dreadful mistakes in worldbuilding which ruined the anime for me. The CD might turn the two-dimensional characters into well-rounded, intriguing individuals in my eyes, but it still can't rescue the flat, scientifically-inaccurate background.

As I said in my review of the video last issue, BOUNTY DOG was a failure, but a noble one in spite of itself. Negishi's use of colour was brave but flawed, and the *First Act* CD gives us a chance to see how good voice actors can be when they get real rehearsal, real motivation and real direction. But it's Sho Goto's music on the *Last Act* CD which is worth spending your money on, and that's why it comes **recommended**.

BOUNTY DOG: First Act.  
King Records, KICA-206.

BOUNTY DOG: Last Act.  
King Records, KICA-210.  
(Recommended)



JONATHAN CLEMENTS

# JAPAN ROCKS



# INCOMING

MARCH 1996

*As the March winds blow, curl up with a new comic or video. Chrysanthemum Mordin tells us what's blowin' in the wind ...*

## MANGA

### ACADEMY COMICS LTD

**ROBOTECH : MECHANGEL #2**  
**ROBOTECH II: SENTINELS Book IV #4**  
**ROBOTECH: RETURN TO MACROSS #30**  
**ROBOTECH: THE MACROSS SAGA - BOOBY TRAP #1**

### A.M. WORKS

*A new company publishing manga influenced titles*

**PERVERT CLUB #3** by Will Allison

### ANTARCTIC PRESS

*This company specialises in dojinshi, or non-professional fan manga, and offers a diverse range of titles*

**FANTASTIC PANIC Vol 2 #4** by Satoru Yamasaki

**F-III BANDIT #8** by Ippongi Bang. Kakesu and Princess are students at a Ninja training school, and it's coming up to final test time. Unfortunately, Kakesu has a crush on Princess, which gets in the way of their passing their final exam!

**HURRICANE GIRLS #5** by Hiroshi Yakumo

**VAMPIRE MIYU #6** by Narumi Kakinouchi. The final issue of the series comes to a head in this extra sized conclusion, as Miyu battles for her very life against the demons that would destroy her.

**WARRIOR NUN: PORTRAITS** by Various. Manga inspired heroine Areal gets the treatment from a variety of comic artists. Also contains previews of upcoming Warrior Nun series.

### CPM COMICS

*A U.S. company that concentrates on releasing adaptations or continuations of anime releases.*

**M.D. GEIST: GROUND ZERO #1** by Ohata, Eldred and Studio Go! The Most Dangerous soldier returns in a prequel to the anime series. At last the story of the creation of those relentless and highly dangerous soldiers is told.

### DAIKAJU ENTERPRISES

**G-FAN #20** This issue contains an in-depth look at GODZILLA VS. DESTROYER, the film in which the big G allegedly meets his match.

### DARK HORSE COMICS

*You can always be assured of quality releases from this company, and a diverse selection of titles that don't rely on violence to entertain!*

**OH MY GODDESS: VALENTINE RHAPSODY** by Kosuke Fujishima. Valentines Day can be no fun at all when you live with an assortment of goddesses - as poor Keichi is about to find out!

**LEGEND OF MOTHER SARAH: CITY OF THE CHILDREN #3**

by Otomo & Nagayasu

**YOU'RE UNDER ARREST #4** by Kosuke Fujishima. More kooky tales of life as a policewoman from the creator of OH MY GODDESS

**DOMINION: CONFLICT 1- NO MORE NOISE #2** by Masamune Shirow. The

welcome return of Leona, Bonaparte & the rest of the Tank Police. And let's not forget the Puma Sisters, who become deputised officers of the law in this new six-issue mini-series from manga master Shirow. **Recommended.**

**GODZILLA #10** by Alex Cox, McKinney, Pepoy & Eggleton. A

strange departure for this U.S. treatment of the King of Monsters. In a story by film director Cox (REPO MAN, SID & NANCY, etc) Godzilla is transported back in time to terrorise the past!

### DRACULINA PUBLISHING

**HEROES ON FILM #3** This magazine examines the strange world of Japanese live action heroes, featuring coverage of such monster beaters as Ultraman, Masked Rider and more.

### EROS COMICS

*This company occasionally release Japanese erotic comics, but it's definitely all **Mature Readers Only.***

**COUNTDOWN: SEX BOMBS #5** by Hiroyuki Utatane  
**HOT TAILS #1** by ToshikoYiu  
**SEXHIBITION #5** by Suehiro Gari  
**SUPER TABOO #4** by Wolf Ogami

### IANUS PUBLICATIONS

**PROTOCOLURE ADDICTS #39** This issue spotlights EVANGELION and SAILOR MOON.

### MANGA PUBLISHING

**MANGA MANIA #33** by various: news, reviews and manga serials.  
**STREET FIGHTER II #17**

### MANGAJIN

**MANGAJIN #54** Japanese language and popular culture are explored in this extremely useful monthly magazine. This issue focuses on 'Scandals - Japanese Style'.

### R. TALSORIAN GAMES

**V-MAX Vol 2 #7**

### VEROTIK

**GO NAGAI GALLERY** by Go Nagai. A tribute to Go, this volume contains photos and informative data about him and his creations, plus a gallery of tribute pictures by various international artists.

### VIZ COMMUNICATIONS

*This company are not afraid to take chances, with offerings ranging from shojo (girls') manga and political manga to lighthearted comedy & more.*  
**STREET FIGHTER II: THE ANIMATED MOVIE #1** This issue is the beginning of a six issue series adapting the smash hit anime. You've played the

game, you've watched the anime, now read the comic book!

**ONE POUND GOSPEL #1** by Rumiko Takahashi. The tale that ran in ANI-MERICA now moves to its own monthly series, continuing the story of Kosaku, a boxer with a fatal weakness for food,

**MAISON IKKOKU PART 5 #3** by Rumiko Takahashi. Yusaku doesn't mind having a broken leg as long as it means Kyoko nursing him back to health - until his greatest rival for her affections also breaks his leg and ends up in the next hospital bed!

**Recommended.**

**MANGA VIZION Vol 2 #3** by various

**RIOT #6** by Satoshi Shiki

**BIO BOOSTER ARMOR GUYVER**

**PART 4 #5** by Yoshiki Takaya

**FIST OF THE NORTH STAR PART 2**

**#5** by Buronson & Hara

**NAUSICAA PART 5 #8** by Hayao Miyazaki

**RETURN OF LUM PART 2 #8** by

Rumiko Takahashi: Lum's weird little cousin Ten goes on a date with Sakura, the gorgeous school nurse/Shinto priestess. Chaos naturally follows. **Recommended.**

**SANCTUARY PART 5 #1** by

Fumimura & Ikegami

**ANIMERICA Vol 4 #3** All the usual anime news/reviews, and a close up look at the shojo anime/ manga series PLEASE SAVE MY EARTH. Now expanded to 80 pages and redesigned.

**BATTLE ANGEL ALITA PART 6 #2** by Yukito Kishiro: More tales of the cyborg with a heart. In this issue, Alita meets someone from her past who's looking awfully grown up all of a sudden...

**RANMA 1/2 PART 5 #4** by Rumiko Takahashi. Ukyo finally discovers Ranma's secret - much to his shame. Then it's off to the beach for the whole cast, & Happosai becomes reacquainted with an old flame from his past!

**RUMIC THEATER** by Rumiko Takahashi. This volume collects all the Rumic World tales that appeared in MANGA VIZION into one handy book.  
**BATTLE ANGEL ALITA: REDEMPTION** by Yukito Kishiro. Collects BATTLE ANGEL Vol 4

**2001 NIGHTS** by Yukinobu Hoshino. A further collection of what has been called "the best of Japanese 'hard' science fiction".

## ANIME: US RELEASES

### AD VISION

**HANAPPE BAZOOKA** Subtitled. More manga madness from the pen of Go Nagai in animated form. **Adults only**

### FUNIMATION

**DRAGONBALL EPISODES Vol 1** Dubbed Available in English at last - but bear in mind, these are the American versions of this popular classic series.  
**DRAGONBALL: CURSE OF THE BLOOD RUBIES** Dubbed. See above!

### MANGA ENTERTAINMENT

**GIANT ROBO Vol 5** Dubbed Retro giant mecha series that's a lot of fun!

### ORION

**THE SECRET OF BLUE WATER:**

**THE ISLAND ADVENTURE** Dubbed. Fabulous adventure from Gainax.

### PIONEER

**EL HAZARD Vol 3** Subbed/Dubbed.  
**HAKKENDEN Vol 5** Subbed/Dubbed. Samurai adventures in ancient Japan.

**ARMITAGE III Vol 4: BIT OF LOVE** Subbed/Dubbed. One of the most exciting anime series around - both visually and contents-wise.

### SOFTWARE SCULPTORS

**ZENKI episodes 8 & 9** Subtitled.

### STREAMLINE PICTURES

**ROBOTECH PERFECT COLLECTION: MACROSS Vol 10** Dubbed  
**ROBOTECH PERFECT COLLECTION: MOSPEADA Vol 10** Dubbed  
**ROBOTECH PERFECT COLLECTION: SOUTHERN CROSS Vol 10** Dubbed

### U.S. MANGA CORPS

**IRIA: ZEIRAM THE ANIMATION** Subtitled. Eagerly awaited by fans, this is the anime prequel to the bizarre SF movie ZEIRAM. Action packed and well animated! **Recommended.**  
**ARIEL 1 & 2** Subtitled. Giant robot action with three girl pilots and their grandad.

### VIZ COMMUNICATIONS

**RANMA 1/2: RANMA AND JULIET** Dubbed. Akane gets the part of Juliet in the school play - but there's some intense rivalry for the part of Romeo!  
**RANMA 1/2 COLLECTORS' EDITION: BIG TROUBLE IN NEKONRON CHINA** Subtitled. The first full length RANMA movie now available in Japanese with English subtitles.  
**PLEASE SAVE MY EARTH** Dubbed. Based on the longrunning shojo manga by Saki Hiwatari, an unusual science fiction tale of reincarnation and lost love.

## ANIME: UK RELEASES

### KISEKI

**DIGITAL DEVIL** Subtitled. More demon gore'n'violence.  
**MACROSS Vol 1** Dubbed. Budget release at £5.99.  
**GIGOLO.** Dubbed. Budget release at £5.99.

**Mature Viewers Only.**  
**AMBASSADOR MAGMA Vol 3.** Dubbed. Budget release at £5.99  
**GUNBUSTER Vol 1.** Budget release at £5.99. Great opportunity to collect this superb series at a rock-bottom price!

### MANGA ENTERTAINMENT

**GIANT ROBO Vol 2** Dubbed. A modern classic. **Recommended.**  
**MAD BULL Vol 2** Dubbed. Hard edged cop stories set in New York city. mayhem.  
**LA BLUE GIRL** Dubbed. manga return to basics with this notorious adult anime.  
**Mature Viewers Only.**

### PIONEER LDCE

**ARMITAGE III PART 2** Dubbed Finally on release in the UK, a cyber-punk classic in the making.  
**Recommended.**



JAPAN

MANGA  
SCAN

USA



# HARD

by Yoshihisa Tagami

His daughter Yoko was murdered, his wife committed suicide, and now he lives among the drifters of Tokyo. They call him Sensei, and he is convinced that his daughter's killer is at large in the city. Sensei is determined to find him, but instead the killer finds Sensei first. His fellow drifter, Shinichiro, tracks down the killer himself, only to discover that Yoko was never killed, and that her parents died for nothing. Overcome with rage, he kills Yoko himself, in the latest dark tale from Yoshihisa Tagami. Circular, bitter, and with a sting in the tail, **HARD** occupies half of the eponymous manga release from Gakken, with the rest of the pages filled up with some short-shorts.

But **HARD**, like **HOROB**I and **PEPPER** before it, is a pale shadow of Tagami's masterwork. It would appear that he said everything he ever could in **GREY**, and said it in

the most effective way. Since then, he's just been going over the same ground.

Tagami's heroes remain obsessed with women who are either dead or otherworldly. If they're not corpses at the beginning of each story, you know they will be by the end. **THE WIFE MURDER** is a particularly chilling example. It begins with the axe-murder of a woman in which the killer is invisible. The axe floats in space as it dispatches her, and then the husband awakes from his nightmare. Ah... it was all a dream, but the messy murder of his wife is a dream that won't go away, until... But what makes **THE WIFE MURDER** really scary is that it is all presented in the cute squashed-down SD mode, as if Charles Manson had wandered into the middle of a comedy anime, and that's no joke. While Tagami's art-style remains very basic, his command of cinematic techniques remains exemplary. Like **GREY** before it, **THE WIFE MURDER** makes up what it loses in art with its devilishly-clever cuts, whip-pans, flashbacks and fades.

But even Tagami's genius with a 'camera' can't save the five stories in **HARD** from themselves. As one of Tagami's most avid fans it hurts me to say this, but he might as well have given up after **GREY**.

Jonathan Clements

**HARD**, ISBN 4-05-601145-1. 162 b/w pages. Story and Art: Yoshihisa Tagami December, 1995, Gakken, ¥800.



Below: **BY THEIR NOSES SHALL YOU KNOW THEM:** distinctive hooters are something of a Tagami trademark



## OH MY GODDESS! PART III #1: ON A WING AND A PRAYER

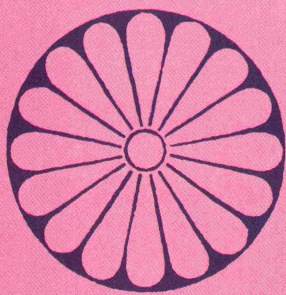
Dark Horse Comics, 32 b/w pages, colour covers, \$2.95 US, art & story Kosuke Fujishima, trans. Alan Gleason & Toren Smith

Fans of Fujishima's art or his soppy couple Belldandy and Keiichi will be rewarded here by a sweet, gently humorous tale of college rivalry over love and status, reverence for history and the dangers of giving someone what they want. Keiichi's rival Aoshima decides to wipe out the Motor Club with a far superior version funded by him, so that Belldandy will abandon Keiichi as a failure and turn to a richer, smoother lover. But Urd and Belldandy are determined that the Motor Club won't go down without a fight, and with the help of a lost prototype of the Japanese Shinden fighter and Keiichi's informal 'flying lessons' with his grandfather many years ago, they dream up a spectacular attraction for the Nekomi Tech Festival. But things don't go exactly according to plan - the Shinden yearns to fly, so much so that once it takes to the clouds, it never wants to come down again ... The art is gorgeous. The characterisation is what you'd expect. The translation is nice. There are two 'Adventures of Mini-Urd' strips showing the chibi-version of the naughty Goddess up to her cutest tricks. Those Fujishima fans won't be disappointed, and if you want an introduction to the universe of **OH MY GODDESS** this is a good place to start. Part 3.2 follows next month - will Keiichi get down from the heavens to rejoin his Goddess? Course he will, but knowing that won't spoil it for you, will it?

Helen McCarthy







## Chrysanthemum's Choice

**Chrys Mordin is Comic Buyer for Forbidden Planet - London**

Japanese influences are being steadily absorbed into the popular culture of the West - you can see it in films, animation, books and probably most notably in the comic industry. The manga 'style', its visual finesse and flow, has revitalised comic books to an extent, and has also led to a trend towards adopting manga style and even manga characters, and rendering them with a western touch. One of the more interesting recent developments has

been the use of 'traditional' western comic styles, yet using Japanese characters, culture and tradition to tell their tale. Two of the most accomplished books using this literary device are William Tucci's *SHI* and David Mack's *KABUKI*.

**SHI (Crusader Press)** is the story of Ana Ishikawa, a 'half-breed' Japanese (Japanese father, American mother). Her father was a member of a secretive organisation known as the *sohei*, an ancient tradition of warrior monks, yet her mother was a devout Christian. Ana and her mother's lives are shattered, however, when a rival group, the *Nara*, murder her father and brother. The two halves of Ana's self, her *sohei* training and her Christian faith, struggle for reconciliation, but Ana is eventually forced to give up her innocence to follow the path of *Bushido*, of honour and revenge. Set in New York and Japan, the book follows Ana's attempts to kill the man responsible for her family's grief, Arashi, now head of the local branch of the *yakuza*. Taking the name *Shi* (meaning *Death*) she becomes death for those who follow the paths of evil. The tale is effectively told, and liberally peppered with quotes from such oriental luminaries as Sun Tzu (*ART OF WAR*), Miyamoto Musashi (*BOOK OF FIVE RINGS*) and, strangely, Bruce

Lee. Visually Tucci doesn't depart much from convention, but his art is dynamic, and the story is gripping enough to hold the attention.

**KABUKI (Caliber Press)** is another matter entirely. A hard-edged science fiction tale, set in a plausible future Japan, this book is much more esoteric and interesting. Kabuki herself is a member of the assassins of *The Noh*, a secret service waging a hi-tech corporate war against corruption on all levels, and effectively governing Japan and determining its future. The assassins are a select group of 8 deadly women - Scarab, Ice, Tigerlily, Snapdragon, Butoh, the twins known as Siamese, and Kabuki. Kabuki - her name written with three Chinese characters meaning *song*, *dance* and *action*, is their top operative, a lethal, graceful, fluid killer. Rendered in stark black and white, Mack's illustrations have a smooth power - richly detailed, stunning imagery and a keen eye for page construction. The story itself is dark, gripping and up to the standard of most 'real' science fiction books I've read recently. With an effective mix of western pop culture and oriental tradition and mysticism, Mack has created that rarest of animals, a science fiction comic that succeeds on all levels.

**Highly Recommended.**

Both these comics are available collected into graphic novels and as continuing series. If these whet your appetite for this particular, western, take on Japan, you might also want to check out some of the following titles: *TOMOE* and *HORSEMAN* (Crusader Press), *SPACE USAGI* and *USAGI YOJIMBO* (Dark Horse) and *SKELETON KEY* (Amaze Ink). All of these titles have their own take on the East, but all are well worth a look if you like good comics!





# VIDEO SCAN

All UK releases are on PAL-VH format

## U.K. RELEASES

### URUSEI YATSURA 6

Anime Projects, AP 095-011, 100 minutes, cert 12, subtitled

While URUSEI YATSURA seems to have been going on forever over here on video, by the time the Japanese TV screenings reached this point they'd only been broadcasting for six months. Still, it's still a landmark of sorts, and the UY team celebrate their survival into a new season with an hour-long Spring Special. Although the first part of it is the edited highlights of the story so far, things get a lot more interesting with the arrival of the love-lorn kunoichi (ninjette) Kaede, her two stagestruck sisters and their army of ineffectual ninja. The scene is set for a knock-about chase around the major landmarks of Kyoto and Nara; I haven't seen AnimEigo's liner-notes for this episode, but I imagine they'll be several feet thick by the time they've finished explaining everything.

As well as the Special, we're treated to some fabulous little public safety announcements made by, and starring, the UY team on behalf of the Osaka area power company, which have been thoughtfully inserted in the ad-break section on the video. The other two episodes on the tape consist of more of the usual goings-on; but as usual with UY, you know what you're getting and you know it's one of the best-value anime buys around.

But it's time for a fond farewell to the *Space is Super-Weird* closing theme. The new season saw its replacement with a new song, *Hopeless and Forlorn*, with, spookily, lyrics by MISHIMA's Chieko Schrader. I don't like it as much as the old one, but we're all stuck with it for the next 22 episodes, until it too is replaced by the popular *Cosmic Cycling*. Still, time marches on, at this rate of releases we won't get to the end of the series till 2011, so there's plenty of time to savour the golden oldies.

Jonathan Clements

### OH MY GODDESS 5

Anime Projects, AP 095-012, 40 mins, cert U, subtitled

AnimEigo we love you, so please stop wasting everybody's time! Talented translators, a commitment

to good subtitling, and what material do they choose? OH MY GODDESS and YOU'RE UNDER ARREST. What next, Shakespeare writing *Neighbours*?

The order has come in from on high. Belldandy has to haul her drippy arse back home in time for the twenty-fourth of the month, which speaks volumes. Firstly, the caring God has decided to tear her from Keiichi on Christmas Eve (how pleasant), but perhaps more importantly, it means that Belldandy has borne Keiichi for nine months. Despite her serving the usual time, his oedipal longing remains unslaked, and he resolves to do the right thing, which is, of course, conspicuous consumption in the shape of a wedding ring. Instead of spending their last hours together, he works his fingers to the bone while Belldandy moons about the house knitting him a sweater. She is a model of conservative housewifery, and he a willing slave to the idea that every woman has her price. Hello? Earth to fanboys? This is not 'shojo'. *Shojo* is 'for girls', any girl who thinks this anime is for her needs her head examined. At least UROTSUKIDOJI's honest.

The saccharine morality of Christmas is bad enough, but not since PRETTY WOMAN have I seen such hypocrisy. Keiichi wants someone to mother him for his entire life, while his slave Belldandy is a willing accomplice, because, as the theme song so smarmily informs us, a woman shines when she's in love. Without someone to serve, she's on the shelf. And how do K and B seal their love? With a ¥58,000 ring! There's more to life than that, Keiichi. Get one. A life, that is.

Julia Sertori

### GOKU: MIDNIGHT EYE

Manga Video, MANV 1123, 50 mins approx, cert 18, English dubbed

The third Terasawa release from Manga Video has a major selling point in the person of director Yoshiaki Kawajiri, currently riding high in Western fan opinion thanks to such stylish works as NINJA SCROLL. GOKU isn't in the same league. Kawajiri's stylistic stamp is unmistakable, but working with an established character and manga universe limits the amount of tinkering any director can do, and the story of GOKU just isn't that interesting. From an opening sequence whose one purpose is to establish the title character as a hard man with shady connections and a penchant for keeping a whole skin, through a series of encounters with various absurd toys used to kill people in convoluted ways, it becomes more and more redolent of a James Bond plot idea too weak even for the Roger Moore era. By the time we learn that Yoko is the last surviving member of the Special

Investigation Unit, it's obvious that she isn't going to buck the trend, and from there on events unfold with a predictability which some may find comforting. Technology is used as magic; in other words, it doesn't have to make sense and anything can be jumbled in with it. The English language dub script is much smoother and more credible than previous Manga offerings we've reviewed, a trend which can be observed in quite a few of their recent releases, but the acting is hammy, perhaps because ham was required for this particular sandwich. If you're a Kawajiri or Terasawa completist I suppose you'll buy this, but don't say I didn't warn you. It's not that you'll be offended or shocked by GOKU: MIDNIGHT EYE, but if you're anything like me you'll be rather bored.

Rory Donnelly

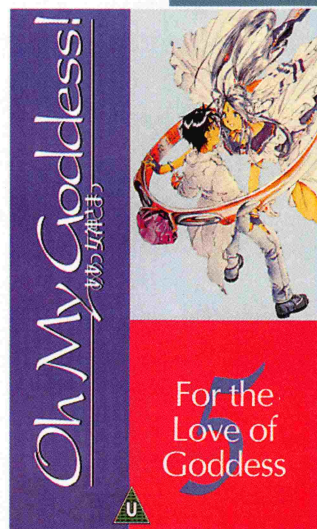
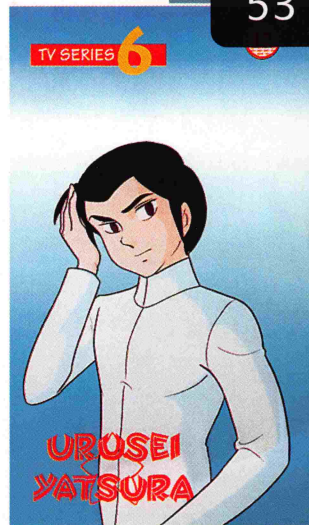
### GOSHOGUN - THE TIME ETRANGER

Manga Video, MANV 1131, 90 mins, cert 15, dubbed

Apparently, GOSHOGUN was a TV series that ran in Japan during 1981, and focused on the exploits of a six-strong team of heroes fighting for the 'eradication of evil and injustice'. Some kind of mecha may have been involved. Other than that I have no knowledge of the original show, and this 90-minute OAV did little to either tell me about the original, or make me wish to know...

Set forty years after the Goshogun team disbanded and settled into lives of dull and separate mediocrity, TIME ETRANGER opens with female member Remy Shimada crashing her car after swerving to avoid a pigeon on the road and ending up in hospital. The other Goshogun crumbles gather quickly at her bedside to watch her ECG falter for an hour or so, while their youthful alter-egos go on a vaguely surreal adventure inside Remy's head. Trapped in a desert town populated by surly generic Arabs, the six are informed of their approaching deaths by a largely unthreatening 'demon child', and spend the next hallucinatory couple of days doing very little except annoying the natives.

I have to say that this is honestly one of the poorest pieces of anime I have ever had to watch. The animation itself extremely primitive; a fact which I could forgive if the rest of the production was remotely interesting. Unfortunately, it isn't. Watching this unknown, unexplained character dying by inches surrounded by bickering ex-heroes is tedious enough, without the series of unpleasant and just plain boring meanderings she goes through in the process. Add to this some tooth-achingly awful dubbing and you end up with a length of videotape that would serve far better cut into strips and made into next







year's Christmas decorations.

Come back ODIN; all is forgiven.

P.J.Evans

**GIANT ROBO 1 - THE BLACK ATTACHE CASE**  
Manga Video, MANV 1121,  
30 mins, cert PG, dubbed

You can't escape GIANT ROBO. Based on a manga by TETSUJIN 28-GO's Mitsuteru Yokoyama and the daft 1967 live-action TV series that followed it, this seven-part OAV has been surrounded by a seriously high-powered media campaign since its inception. But now the product is here, and we can make up our own minds: is all the hype justified? In a world turned into a hyper-industrial paradise by a new source of non-polluting energy, a secret organisation known as Big Fire is intent on stealing this new prosperity for themselves. Lead by a team of elite super-villains called the Magnificent Ten, they go about causing surface havoc while plotting to unleash the devastating dark side of Dr Shizuma's drive.

Enter the Experts of Justice, a team of bizarre and powerful heroes backed up by the International Police Organisation and an enormous mech called Giant Robo. Unlike most such machines, Robo isn't controlled by a pilot, but by the commands of a young boy, Daisaku Kusama. But why is Daisaku the only person Robo will obey? And what is the real story behind the creation of the Shizuma Drive?

GIANT ROBO is a stunning piece of work, pulling together ingredients from a variety of sources (pre-seventies monster shows, super-hero comics, Fritz Lang's METROPOLIS) and welding them into a product that is as kick-ass they come. The storyline weaves a tapestry of deceit around the slam-bang mecha action and the flamboyant characters, and every episode contains some dark revelation about what has gone before, normally delivered just before a weapons-grade cliffhanger ending...

Vivid, exciting, & damn good fun, GIANT ROBO is as good as mecha-opera gets & then some. Required viewing.

P.J.Evans

**MAD BULL 1: SCANDAL**  
Manga Video, MANV, cert 18,  
English dubbed, 48 mins approx

The mean streets of New York have become such a fixture in cop shows that it's evolved into a cliché - and that's the word that pretty much sums up MAD BULL. Culled from a manga appearing in YOUNG JUMP (by Kazuo Koike and Noriyoshi Inoue) the anime is your usual by-the-numbers, off-the-peg police story with a few nips and tucks in the name of creativity. Youthful, earnest rookie Diazaburo "Eddie"

Ban (an American-born Japanese, in case you were wondering) is partnered with Schwarzenegger-sized badass John "Sleepy" Estes, "Mad Bull" to his foes. While Diazaburo sets out ready to clean up the streets by the rule of law, Sleepy is your usual rule-ignoring, baddie-killing roughneck with a heart of gold; check out the tears he sheds when his favourite whore is murdered by a firebomb - what a guy! By the end of part one, Diazaburo's thrown away the rulebook in favour of Sleepy's kill 'em all, let God sort 'em out tactics.

If there's a cop show cliché it's here, over-exaggerated to proportions only anime could provide. Most of the cast suffer from wildly wandering accents (Brooklyn to California and all stops in between) and NYC is nothing more than endless tenements stocked with pretty white trash prostitutes. MAD BULL is a uniquely Japanese view of the American police system. Where else can a street cop find the time to be serviced by three women before blowing the head off a skatepunk or two? Welcome to NYPD BLUER. The oddest thing is that no-one seems to notice the duo spend more time in drag than in uniform. I guess that's the Big Apple for you.

About the only good thing in MAD BULL is the key animation on the lead faces, with some nicely done expressions from the two cops. In truth, the only "scandal" here is in MAD BULL'S paper-thin plot. John Wolskel adapts Toshiaki Imazumi's dull script with an eye to being sub-Tarantino and misses by miles. If I hadn't seen the 1990 production date, I wouldn't have sworn this was a 70s exploitation flick. The acting here is plastic; not even good enough to be wooden. Unless you can appreciate MAD BULL for its awfulness, sleep through this one.

Jim Swallow

**U.S.A. RELEASES**

**SECRET OF BLUE WATER Vol 2 : THE ISLAND ADVENTURE**

Orion Home Video/Streamline Pictures Video Comics, 91223, 94 mins, not rated, subtitled  
The Biblical references come thick and fast as the *really* bad guys make their appearance, and the series shifts a gear from comic/romantic jewel-thief caper to serious & deadly evil intent. At the end of the last volume Nadia and Jean were soaring over the ocean in Jean's restored aircraft; this one opens with them plunging back to earth as the forces of evil attack, and the tone is much darker for the first part of this four-episode compilation. The pair find a small girl, Mary, seemingly dead under the body of her mother, with her father and the family dog dead nearby. They go on the run from the

Neo-Atlantean army, and despite their courage & cunning Nadia and Jean are forced to separate when Mary and Nadia's lion cub King are captured. The ruthless megalomania of Neo-Atlan leader Gargyle is evident from the beginning - no underplaying in this role! - & when the 'bad guys' of the last volume, Grandis, Sanson and Hanson are also captured, the contrast between their comic-opera approach and the seriousness of real evil couldn't be starker. Nadia learns that she is a Princess of Neo-Atlantis, much to her horror as Gargyle is poised to unleash a terrible weapon on the world; only the intervention of the Nautilus, which pops up once again in the nick of time, saves the children & the trio of comic jewel thieves from an awful fate.

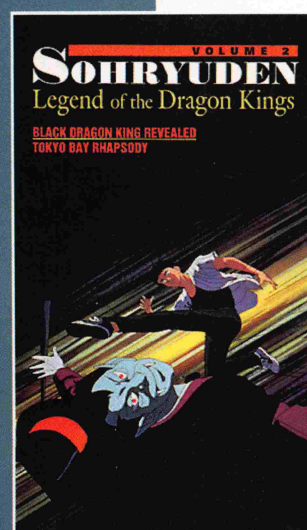
Once again, as in the first volume, the design and artwork are gorgeous. The colour scheme is particularly atmospheric and well controlled, and the mechanical details are great fun and very convincing. There's no bonus of the original Japanese credits on this tape, as on the first, but the Western edit has been sympathetically handled. Unless you're totally anti-dub (or sick of the seemingly-perpetual American insistence on making all elegant and utterly evil characters British) you'll find little to complain of in this one; the sound mix has evened out since the last volume and the voice actor playing Jean seems more certain as to which bit of Europe the character comes from. The darker mood of the whole, and the uncompromising depiction of the Neo-Atlan forces as ruthless and evil family-killers, might make it wise for parents to watch with younger or more sensitive children, but most, like the adult fans lucky enough to get a copy of this tape, will be as impatient for the next instalment as I am. A fabulous tale and a fabulous bargain. Get it.

Helen McCarthy

**SOHRYUDEN: LEGEND OF THE DRAGON KINGS 2**  
US Manga Corps, USM-1325, 97 minutes approx.

Just to put your mind at rest, this is indeed a subtitled release of the anime known in the UK as LEGEND OF THE FOUR KINGS. I've never met anyone who thought the UK version was any good, but the American one has a few things to recommend it. Curious fans will get the original Japanese opening credits, with a strange (and possibly vital) back story in the visuals. The song itself is pretty dreadful, not helped at all by clumsy English lyrics, and winceworthy scansion. Where is Raymond Garcia when you need him?

Also, it's in the original Japanese, so linguists get a nice chance to practice, no matter how awful the story is. SOHRYUDEN is one of the better





anime for budding Japanese-speakers to watch. Along with GUN-BUSTER and the AnimEigo line, it doesn't shrink from writing what the characters are actually saying. The script, translated by William Flanagan & Yuko Sato and polished by Jay Parks, is presumably the same one that MEL used for their dub, and it's nicely synched, set in friendly, chunky letters and, despite a few minor niggles about Chinese transliterations, I've rarely seen better. It also throws new light on the MEL version, showing it to be a surprisingly-faithful English-language production (which was why it was so bad, the Japanese original is nothing to write home about). My one disappointment was the discovery that the only funny line in the whole series ('Don't step in the custard!') wasn't present in the original.

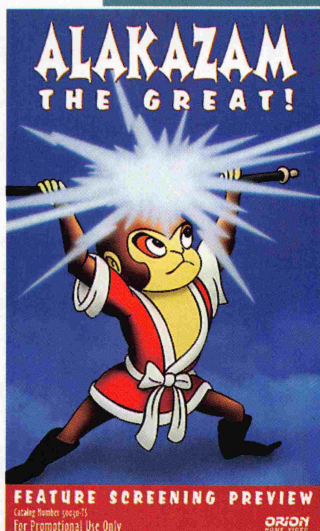
Jonathan Clements

### ALAKAZAM THE GREAT

Orion Home Video, 50030-TS, 80 mins, not rated, dubbed

This 'classic animation' from the USA is, in fact, a treasure from Japan - Osamu Tezuka's movie direction debut SAIYUKI, made in 1960 for Toei Doga and based on his own MONKEY KING manga. The story of the Journey to the West is stripped of its religious overtones and has some appalling songs added, courtesy of Frankie Avalon; but nothing can disguise Tezuka's breadth of vision, the dynamic use of his wide range of influences and his sense of fun. He takes great pleasure in mixing Western mythic stereotypes into the classic Oriental legend and there are some wonderful slapstick moments, like the bullfight parody as Goku fights the Bull Demon King. The animation was the best of its day in Japan and holds up remarkably well against thirty-five years of technical advance and an English script which, to put it kindly, hasn't aged so well. A range of famous US film actors provide the voices, some uncredited. (Martin King reveals in his article on THE MONKEY KING elsewhere in this issue that Peter Fernandez' work in the title role has gone unattributed until now.) The advertising proclaims this as a classic, and it's right - every anime fan interested in the history of the medium should own a copy. This is probably the only chance you'll have to get your hands on Tezuka's first film, edited and dubbed or not. But it's not going to work for most audiences over the age of six, given dropping teen and preteen attention spans and lack of interest in anything not tv-led or massively merchandised. Despite being launched in the mass market at the very reasonable price of just \$14.98, it's likely to sell as a kid-dyvid or a collectors' title. Let's hope there is enough mileage in both markets to make it work and encourage Orion to carry on mass-marketing anime of all kinds.

Rory Donnelly



### NE-CHAN'S FAVOURITE

Our mascot's favourite from among this issue's releases is

**OH MY GODDESS 5: FOR THE LOVE OF GODDESS (and nyaaaaah to Julia!)**



## CONTEST CORNER

### MIDNIGHT EYES

Manga Video have kindly given us five copies of GOKU: MIDNIGHT EYE part 1 as prizes for five lucky readers. All you have to do is send your name and address on a postcard to MIDNIGHT EYE, ANIME FX, 70 Mortimer Street, LONDON W1N 7DF, before 27th March 1996. First five out of the hat will get a Terasawa adventure on tape!

Many thanks to Tina Partridge at Coalition Group for arranging the prizes.

### GAME ON!

Those generous guys at SONY sent our Paul Watson some exclusive Playstation Club T-Shirts for Christmas; and being a generous guy himself, Paul has given two of them to us as contest prizes. There's one for MORTAL KOMBAT and one for TEKKEN, both one size only. To win one, just tell us, on a postcard, in not more than 12 words, which anime you think would make a good Playstation game and why; the best 2 answers each win a tshirt. Don't forget to give us your name and address and tell us if you've got a preference for either shirt. Send your cards to GAME ON!, ANIME FX, to reach us before 27th March 1996.

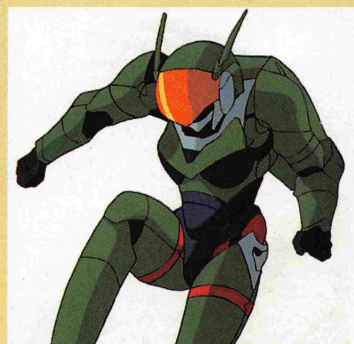
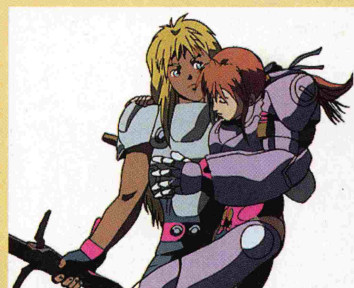
Thanks to Paul and to Sony for the prizes.

### SACRIFICE

Yes, we'll sacrifice two of the cels in the AFX archive just for you! There's a



really cute GENESIS SURVIVER GAIARTH cel with Ital supporting an exhausted Sahari, and a BUBBLEGUM CRASH cel showing Linna in her hard-suit, landing from a jump. Both cels come complete with their original drawing. To win, all you have to do is answer one simple question: how many episodes were in the BUBBLEGUM CRISIS OAV series? Send the answer on a postcard with your name, address and which cel you'd prefer, to SACRIFICE, ANIME FX, to reach us before 27th March 1996.



### ONCE UPON A TIME IN JAPAN CONTEST - ISSUE #8 - WINNERS

The set of three folktale books goes to **Andrew McGuire**, Leicester, UK. The other six books go to: **Martin Russ**, Ipswich, Suffolk, UK; **Michael Jones**, Stratford-on-Avon, Warks., UK; **P. Ormston**, Portsmouth, Hants., UK; **Russell Mallon**, Crumlin, Co. Antrim, NI; **C. Herbaut**, London, UK; **Jenny Galliano**, London, UK.

Many thanks to Kodansha and Robert Whitehouse for the prizes.



The name of 'Angel Enforcers' director Godfrey Ho may not be familiar to many people outside avid enthusiasts of Hong Kong cinema, but mention him in fan circles and reactions will be greatly split. To some, he is an Asian version of Roger Corman, churning out literally dozens of quirky low-budget movies with the common themes of sex and violence. To others, however, he is a talentless hack who has foisted upon the world some of the worst atrocities ever committed to celluloid.



# Angel Enforcers

The truth, as ever in such polarised cases, lies somewhere in the middle. On his day, Ho's work can be a delirious ride through a no-holds barred world of exploitation where anything can happen, and often does - regardless of whether or not it makes sense in the context of the plot. Check out 'Deadly China Dolls' for an example of the better end of his filmography, which also demonstrates his 'trademark' of including one scene, usually involving a naked woman, that leaves you going "Eh?". Without wishing to go into details, in 'Deadly China Dolls', the sequence in question also incorporated a condom filled with milk.

The other side of Godfrey can be found in some truly dreadful hack work. See 'Born to Fight' - or rather, don't - for an example thereof. If you run out of money while making a film, Ho's your man, as no-one has more experience at taking two completely separate movies, shooting a minimum of linking footage, and releasing the whole incoherent mess while pretending nothing had happened. Some also question his morals - he cheerfully admits to using real corpses while making the sequels to war-movie 'Men Behind the Sun', after the local Chinese FX weren't up to scratch.

What isn't in doubt is his unquestioned business skills; he knows what the audience wants, and delivers it at a very reasonable price. Whatever else they might be, his films are never actually DULL - cheap, jumbled and tacky possibly, but never dull.

'Angel Enforcers', never quite reaches the heady heights of 'Deadly China Dolls', yet is probably a better-than-average work, clearly inspired by the success of the 'Angel' series. Ho tries to go further, by having no less than four femmes



## LIVE KICKING &

by Jim McLennan

fatales - or even five, if you include the chief villainess. Quantity, however, is no match for quality, and none of the four are up there in the Moon Lee league. The plot is also a major steal from 'Angels', with the heroines targetted for revenge after they cripple a mob boss's activities. The twist is the introduction of an extra level of complication - the gangsters hire a pair of assassin brothers to kill the Angel Enforcers, but after one dies in the attempt, the remaining hitman goes slightly loco. Except, of course, that in Godfrey Ho films, no-one is ever "slightly" anything. Subtlety and understatement are not concepts with which he appears to be familiar.

And so, for the first hour, this meanders along, mixing low-intensi-

ty martial arts with the plot elements, to slightly diminishing interest in this viewer. Nice print though, widescreen and with re-mastered subtitles which make a brave effort to stay below the picture - it makes me weep that such a cheerfully low-grade film as 'Angel Enforcers' gets such good treatment, while NO Jackie Chan movie has ever been released with subtitles of any kind.

Then, almost on the stroke of sixty minutes (time codes have their uses, y'know), it's that Godfrey Ho moment. A businessman is enjoying a quiet cocktail on a yacht with his girlfriend - I should mention, the drinks were made using her breasts as cocktail shakers - who then handcuffs him to the boat railings. Enter two American male porn stars, called 'Blackie' and 'Baldie',

ons black and the other, unsurprisingly, bald. She threatens to have him sodomised unless he signs a contract. He signs. Played strictly for laughs, it fails miserably, makes no sense, is completely gratuitous, and oddest of all, the background music is "Neon Lights" by Kraftwerk. This isn't the only bit of musical larceny going on; earlier, there's something disturbingly close to John Carpenter's theme from 'Halloween'. While many HK movies play fast and loose with soundtracks, I do wonder about the legal position - Made in

Hong Kong could be in trouble if anyone important notices.

After this utterly daft interlude, everyone involved with the movie seems to wake up. The last half-an-hour is a marked improvement, with unexpected deaths leaving an edgy uncertainty over who is actually going to survive the film. The psycho assassin exhibits impressive inventiveness, involving a block of ice, a fan heater, some wire, and a LOT of grenades. Had the movie sustained this venom and intensity throughout, it would have been a real find.

The cast are mainly unknowns, though you may remember Dick Wei as the pirate leader in 'Project A', and Phillip Ko appeared in the 'Crying Freeman' clone, 'Killer's Romance'. This lack of name stars may help explain why the film ultimately remains unmemorable, with only the odd incident (and I mean 'odd') sticking in the memory. An acceptable way to waste ninety minutes, yet you'd really be much better off rewatching the original 'Angels' instead of this tolerable but rather pointless copy.

### Other news

Fox-Lorber Home Video in the States are bringing out a laser-disc version of 'Wicked City'. It will be a dual-language version, with English subtitles, and will also be letterboxed, but at the current time there is a slight questionmark over the running time, which appears to be shorter than expected at 88 minutes.





This month Bookscan takes a slightly different direction, looking at a book by reader request rather than publication necessity. The book in question is **Wandering Ghost: The Odyssey of Lafcadio Hearn**, a biography of the journalist and writer who eventually became a Japanese citizen, and who wrote so many books about the country before his death in 1904. I have been asked to review this particular book because I'm told a significant number of readers have been asking about Hearn's works. The editor asked me if Hearn was 'any good', whether his writings were to be trusted, & the answer is an infuriating yes/no/sort of.

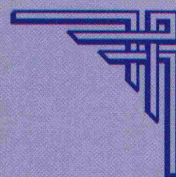
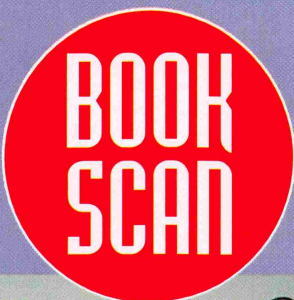
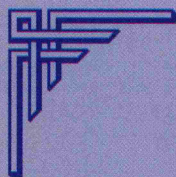
For someone who witnessed Japan's passage into the modern age, and did so much to inform the West about it, Hearn is strangely absent from college reading lists. His name only cropped up once in my entire university career, and that was in a folktale that would have raised a chuckle from Hearn himself. The ghost of Lafcadio Hearn is used to scare young undergraduates in Japanese, to warn them of the dangers of benevolent racism, and to prevent them from dying, as he is alleged to have done, from a broken heart when Japan failed to live up to expectations.

Jonathan Cott's book puts paid to the broken-heart business, although he does admit that Hearn's love for Japan was relatively short-lived. Hearn grew rapidly disenchanted with Japan's modernisation; he preferred the rustic, cherry-blossoms-and-temples view, which he thought buildings, plumbing, education and industrial development were ruining. Hearn wanted Japan to remain in a time-slip, like his beloved West Indies. The Japanese, as far as he were concerned, were only interesting for as long as they were guileless natives, and as the country prospered, he confessed that it was only his obligation to his family that prevented him from upping stakes and running off for Samoa, which was still off the beaten track & brimming with dusky maidens.

For me, Hearn's most interesting material has always been his ghost stories. His **Kwaidan: Stories and Studies of Strange Things** (1904) was eventually adapted into the film of the same name, and plundered for an episode in the Animated Classics of Japanese Literature Series (see AUK #15), under his Japanese name, Koizumi Yakumo. His largest work in the field was the five-volume **Japanese Fairy Tales** (1898-1922), and like all of Hearn's other writings, these are quoted extensively in the book.

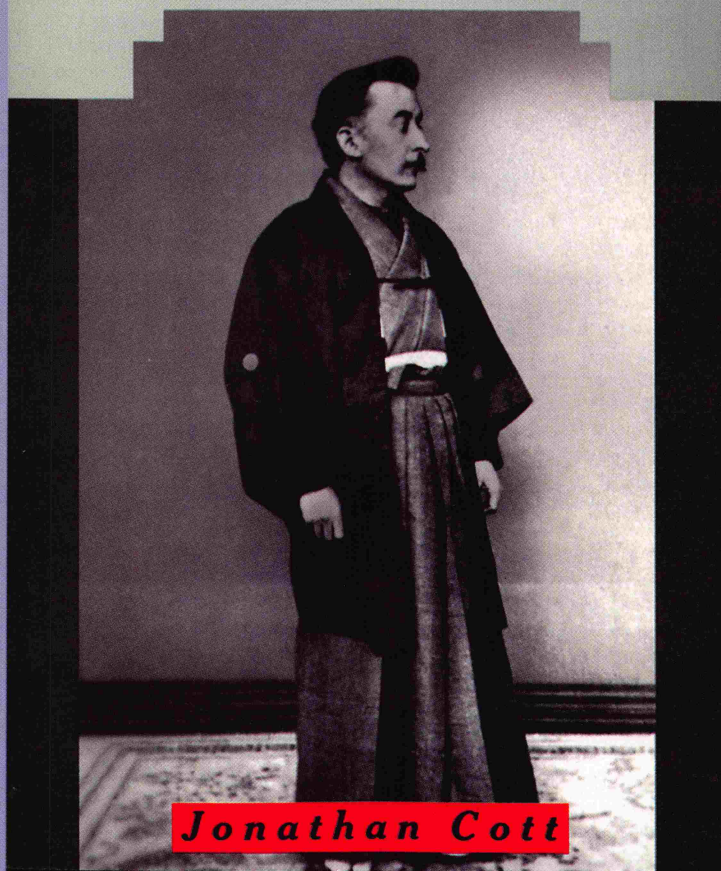
Hearn is now long out of copyright, but also out of print in many cases, so Cott has been able to reproduce entire tales and articles in their entirety. *Hoichi the Earless*, for example, and Hearn's excellent mood piece *Kusa-hibari*, make Cott's biography double as a kind of **Best of Lafcadio Hearn** anthology, and I'm not complaining. A substantial part of **Wandering Ghost** is written in Hearn's own words, and Cott nobly takes a back seat and lets him do a lot of the talking.

But even the admiring tone of Cott fails to obscure the crucial point, which has been a major influence upon Hearn's exclusion from academic scrutiny. The many tales that Hearn wrote down and published in the States were often well-known in Japan, but each was filtered through both his own authorial style, and that of his wife, who would relate each one to him in pidgin Japanese while he edited and embellished. Fair enough,



## WANDERING GHOST

### THE ODYSSEY OF LAFCADIO HEARN



## GHOST WRITINGS

### Jonathan Clements

you might say, but it's a process not unlike publishers commissioning books by lottery rather than talent. Hearn was in the wrong place at the right time, but his very success made it impossible for a successor to use the same route.

Although Hearn was an incredible influence on the next generation of Japanologists, many of whom were inspired to take up the language by reading his books, he himself would never have been admitted to their ranks. With an amateurish grasp of Japanese and a patriarchal agenda, Hearn would never have got through the first-year exams in a modern Japanese course. He was unquestionably a talented writer, but his wish to keep Japan in the rustic past would get short shrift today.

Cott knows this, but he also knows the value of Hearn's talent, quoting in his introduction: '... [Hearn] himself, not Japan, is the interesting subject in his writings on Japan. He was so great an observer and had so powerful an imagination and such command of language... that we may say he only found in Japan the pretexts for exercising his gifts.' With this in mind, Cott makes the brave move of writing a genuine Life of Hearn, rather than concentrating upon the 'important' Japan years. For this reason, **Wandering Ghost** is a fascinating analysis of a writer's career in the 19th century, taking our hero from Greece to Ireland, England, France, the USA and beyond to the West Indies, before settling down in Japan for the final 100 pages. It's also a brave move from Kodansha, since few Hearn fans are

likely to want to know about anything except his Japan experience; this fair assessment of his life may have lost them a number of less open-minded readers.

He has perhaps his most perfect biographer in the form of Jonathan Cott, who, like Hearn before him, appears to prefer Japan to be a quaint Oriental curio festooned with strange words. Cott's style, with its religious and mythological parallels is not unlike Hearn's own. He reads deep mystical weight into commonplace events, and attempts to build his subject up into something that he wasn't. In the introduction alone, he manages to drop the names of Christopher Columbus, Marguerite Yourcenar, Gary Snyder, Kenneth Rexroth, Dante Alighieri and Odysseus all of whom are supposed to have had a Hearn-ness about them. That said, Cott's style soon starts to grow on you, as you realise that however infuriating he may be at first, he is a Hearn of our own age.

At times, Cott's rather hagiographic approach reaps great rewards. Hearn was very much a product of his time, and Cott's concentration on minutiae allows us to get a glimpse of some of his underlying motivations. The disowned child of a doomed union between a Greek woman and an Anglo-Irish man, Hearn would always be regarded by Victorian society as a 'gypsy' or, ironically, 'slightly oriental'. But in the melting pot of America, he could pass for white, a guilty 'secret' that may have had a considerable influence on his penchant for black women, and his later voyage to sample the blossoms of the East. Cott also reports on Hearn's Victorian attitude towards amateur psychology and anthropometrics, which he uses to explain the author's attitude towards ghosts and the creative process in terms of his myopic vision and his damaged eye. There are important factors in understanding both the man and his work, and their inclusion is applauded.

**Wandering Ghost** is a great book, and Cott is a good writer. It comes recommended to anyone interested in Hearn, partially because it excerpts many of his best-known works, and partially because even Cott's glowing prose cannot totally obscure the fact that Hearn was good for his time, but is rightly distrusted in ours.



**Wandering Ghost: The Odyssey of Lafcadio Hearn. Jonathan Cott, Kodansha, 1992. £13.50 (¥2200) ISBN 4-7700-1659-X**



Konnichi wa Helen san,  
First of all, thank you for printing  
my letter in the ANIME SOAPBOX. I  
read Pete's reply with interest.

It seemed to me a little disorgan-  
ised, but I got the general idea. So,  
if Pete's friends in the anime busi-  
ness are getting pissed off by fan  
subbing as much as he hints at,  
then I would like to throw down a  
challenge.

If they are losing so much money  
due to fansubbing in the UK, then  
why don't they set up a UK branch  
doing decent dubs/subs at reason-  
able prices. (Much kudos to Pioneer  
for already doing this.)

I have talked to many of the UK  
fans, and found that the majority of  
them are willing to pay for decent  
subtitling. While I agree that fan-  
subbing is illegal, setting up things  
like JAILED is not the answer. By all  
means, beat them at their own  
game, but don't try to beat them  
down, you will only justify to them  
that what they are doing is right.

Fight fire with fire, but don't try to  
slight wasps!

**DAVE ROSS,**  
South Shields, Tyne & Wear, U.K.

**HELEN:** *Peter will no doubt want to  
respond to this himself in a future  
issue, but in the interests of accu-  
racy I would just make two observa-  
tions. First, no-one has ever, to my  
knowledge, claimed that Japanese  
companies are losing money due to  
U.K. fansubbing; it's English-lan-  
guage fansubbing in general that is*

**ANIMAIL is your forum for comment, debate and discussion on  
anything anime-and manga-related. We're also happy to try to  
answer your questions. All letters received at ANIME FX are  
considered for publication here unless you state otherwise  
on the letter. If you'd like a personal reply please enclose a  
stamped, self-addressed envelope (UK) or  
two International Reply Coupons (overseas).**

*the problem, and most of it is exe-  
cuted in the USA and Canada,  
though there is growing U.K. activity  
in this area. Second, the cost of set-  
ting up a branch to produce English  
language dubs/subs purely for the  
U.K. market is beyond the reach of  
many Japanese companies because  
the U.K. market is not currently pro-  
ducing enough revenue to support  
such an endeavour. Pioneer is  
doing a good job but is producing  
tapes for two English speaking mar-  
kets - the USA and Europe - which  
spreads the costs.*

Dear Helen,  
Having only just started reading  
AFX, at issue 1 of the new series, I  
felt the need to write and congratu-  
late you on your recent phenomenal  
success. I joined the magazine's  
readership at this point because of  
the change in format and the gen-  
eral availability of the edition; if my  
local comic shop sells out I know I  
can always pop into John Menzies  
and pick one up there. The maga-  
zine is put together in an intelligent  
layout with informative feature arti-  
cles and new release reviews, the  
approach always mature and clever,  
and although an avid reader of  
other magazines I proclaim you the  
broadsheet Times of British  
anime/manga publishing.

Thank you for your running com-  
mentary on the GHOST IN THE  
SHELL project, your articles have  
shown the different views which  
have arisen from viewing the anime.  
I, however, will not be able to reach  
a cinema in time to see it as I am  
without transport and living in the  
deep, dark hell pit that is rural  
Dorset I cannot catch the anime at  
its best (on the big screen).

I am a huge fan of Masamune  
Shirow and I understand that his  
works are always best in the native  
manga format and are getting  
increasingly harder to convert  
(APPLESEED the anime was incredi-  
bly disappointing and the language  
un-needed). Very similar to Stephen  
King's or Tom Clancy's novels being  
converted to film, they lose so  
much in the translation, and while  
they stick to a similar vague story-  
line they have lost what made them  
brilliant to read.

Just a few questions to end on, I  
was very impressed by Manga  
Video's PATLABOR releases, is it  
likely that MV will release other  
similar intelligent Sci-Fi videos or  
PATLABOR OAVs? Will GHOST IN  
THE SHELL be released in a subti-  
tled format with the possibility of  
the original soundtrack? Is there any

development on the manga of  
APPLESEED 5 and INTRON DEPOT  
2?

Thanks very much and keep up the  
great work,

**DAN KREEGER,**  
Blandford, Dorset, UK.

**HELEN:** *Well, you'll have to ask  
Manga Video about their future  
release plans, but Central Park  
Media have already announced  
plans to release all the PATLABOR  
OAV and TV episodes, plus another  
very intelligent sf series, VOTOMS,  
in the USA, starting later this year.  
And, Shirow being Shirow, it would  
be very silly to talk about progress  
on his new product or predict a  
release date until his publisher  
makes a definite announcement!*

Dear Helen,  
I've meant to write ever since we  
talked to ReConTaniMed, because  
I felt a little foolish. I asked you  
your opinion on J.A.I.L.E.D. because  
I wanted to know your opinion on  
fan subbing and tape trading in gen-  
eral, and also because I was con-  
cerned about their activities. What  
really alarmed me was Sue  
Shambaugh's letter in AFX, and I  
assumed that the same was hap-  
pening to all fan subbers and that  
the J.A.I.L.E.D. member responsible  
wasn't the only member of  
J.A.I.L.E.D. involved. I'm glad that  
wasn't the case, but I felt a bit silly  
in asking what turned out to be a  
bit of a non-question. I don't believe  
in bootlegging for money but  
(although it does deprive the origi-  
nal companies of money that is  
rightfully theirs) I don't think there  
is anything wrong with non-profit  
fan trading of titles unavailable in  
this country.

I've also enclosed a drawing, I hope  
it's good enough to print. It'd be  
great to have pictures published in  
the two best anime publications in  
the world (except NewType). I've  
got to include RED LEOPARD  
because Pete gave me a lift up to  
Birmingham! No, really, I think RL is  
the most professional and well writ-  
ten (unusual for a British fanzine)  
'zine I've read. (Although I've also  
got to say I saw TRASH CITY,  
CAJUN SUSHI BAR and ANIMACE  
for the first time at the con and  
was pleased to find they were at  
least as good.) It's nice to see a fan  
publication that is both well written  
and not obsessed with 'professional  
status', unlike other fanzines and  
fanzine publishers I could mention.

The convention was great, especially  
since I haven't been to one since  
ANIME DAY 4. Sorry to hear that  
there won't be another one, and  
that Carlo Bernhardt is winding  
down ANIME KYO. It seems all the  
old fannish institutions are dying  
out - but AUK/AFX keeps storming



PLASTIC LITTLE



on. You mentioned that the magazine was your attempt at NEWTYPE in English, and I've got to say that with your colour issues, I've sat reading them and actually thought to myself that this is the closest thing to reading a Japanese anime magazine than any other publication I've seen outside of Japan.

Ja ne,  
**SIMON SMITH,**  
Ringwood, Hants, UK.

**HELEN:** *What a lovely letter, Simon! I hope you don't still feel silly about asking 'a bit of a non-question' - quite a few other people at the con didn't know much about the J.A.I.L.E.D. debate so it gave us all a chance to talk about it. I hear that there is a movement afoot in the USA by fan subbing groups to write direct to Japanese companies and offer to pay them a royalty on every fan-sub they make and copy; the idea is that any fan would be glad to pay a royalty to the legitimate rights holder if it meant he/she could get anime they wouldn't otherwise see in subtitled format. I don't know if anyone is definitely putting this into action or if it's still just an idea. Most fans dislike the idea of bootleggers making profits off anime, whether they support fan subbing or not. If you want to read a passionate and well argued piece against the idea behind J.A.I.L.E.D., and in support of fan subbers, I suggest you look at V-MAX Vol 2 no.5 for Chris Keller's editorial.*

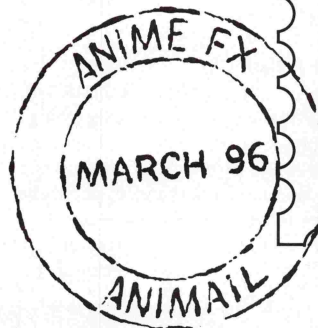
*Thanks for your drawing - like every one we receive from fans, it will be considered for the EYECATCH page. If it isn't printed it won't be that it's not good enough, just that space is always at a premium and we get so much art from our talented and creative readers. And it's always good to have a reason to plug fine fanzines.*

*The 'old fannish institutions' aren't really so venerable, you know - AUK/ AFX is the oldest in the UK, and the newsletter was only founded in 1990! But fallout happens in any fandom. It's a time consuming hobby organising a con, running a club or editing a fanzine, and most people find that the rest of their lives demand too much attention to keep doing it forever. Since Carlo founded ANIME KYO, for instance, he's married and become a father, which does tend to eat up a big chunk of time, and after four years of spending most of their spare time all the year round to give us one great day, the ANIME DAY crowd needed a break. But the marvellous thing about fandom is that new people generally come along to fill the shoes of those who step aside, so things continue, even if in a slightly different way than before.*

*You couldn't pay AFX a better compliment than to compare it to a Japanese magazine; it's one we'll keep trying to deserve. It's become fashionable in some fannish circles to rubbish NEWTYPE as lightweight, but if every issue of AFX contained as much hard anime information as every issue of NEWTYPE, I'd feel very pleased with myself! When you read what's in there, every single item isn't deep and detailed but there is a huge range of material. Certainly no Western magazine provides the breadth of coverage a Japanese magazine does. We'll just have to try extra hard!*

Dear Helen,  
I was flicking through the cinema pages on Teletext the other day and it suddenly occurred to me that in the reviews of new film releases there was no anime listed. I find this odd because currently being shown in cinemas across the country is GHOST IN THE SHELL. I wrote to the Editor of Teletext and she said that the reason they had no anime and manga pages was that up to now no-one had enquired about it and I quote "We have never been approached for information regarding Japanese animation". So as you and Sasha (head of Western Connection) said at ReConTanimeTed, it's just a case of writing to various places to get recognition, e.g. writing to TV stations, Teletext and various other places.

The address for people to write to so that they can hassle the Editor into putting anime on Teletext is:



The Editor,  
Teletext Limited,  
101 Farm Lane,  
Fulham,  
London SW6 1QJ.

Please will you print this so that people hassle them silly so they'll have to put anime info on Teletext just to stop the letters coming. Can you also remind people to

keep asking the TV stations to put anime on TV?

Animatedly yours,  
**PAUL D. MARSHALL,**  
Rochdale, Lancs., UK.

**HELEN:** *Well, there are quite a few ready-translated series with a US track record to suggest to UK TV stations now - like SAILOR MOON, DRAGONBALL, TEKNOMAN (aka TEKKAMAN BLADE) and RONIN WARRIORS, not to mention METAL FIGHTER MIKU, ZENKI and, of course, THE SECRET OF BLUE WATER. And from the letters we get, re-screenings of MYSTERIOUS CITIES OF GOLD, BATTLE OF THE PLANETS/G-FORCE and that old favourite MARINE BOY would be*



DRAGONBALL Z



welcomed by many of you. Remember, though, that to have an impact your letters need to be individual, short and polite.

Dear Helen,  
Hi there! I don't suppose you remember me but I asked you to put an ad for penpals into AFX, which you kindly did. So I am eternally grateful to you! Since that ad appeared I have seen a most dramatic change in my life! I've now got loads of friends all around the world and here in the U.K. and I must say that they are the best friends I have had in my life! Otakus are so generous and friendly; I've seen loads of anime thanks to them and their recommendations, have discovered new artists and genres that I wouldn't have chosen before!

I enclose my effort for your Eyecatch section. Myself and two mates are developing a comic idea, MEISHI ONNA NO KO. It's still only at the ideas stage but we hope to get it published one day! I decided to do a pic of two charas from this comic. Neko Atsui (redhead) and Tsuki Sakana (who looks a little like me!) as they are the heroines of the story. I hope you print it cos it would make my boyfriend's day to see them, as he is one of my partners in the production! Actually one of my penpals is old Pete Cullen of RED LEOPARD fanzine! And he wants me to do a pic for the fanzine! Cool!

Well, sayonara, oh Goddess of all manga and anime mags!!! Love,

**LUCY PREECE,**  
Abercorn, Gwent, S. Wales

*HELEN: Letters like this really make our day. It's nice to know that someone has met new friends and seen more anime and manga with a little help from us, not to mention being encouraged to start creating their own work. And your artwork is really fun, Lucy. I wouldn't be at all surprised if you saw it in the EYE-CATCH section, and I wish you the best of luck with the comic project. But 'old' Pete Cullen? Old at twentysomething? Is that what editing a fanzine does to you? Wannabe faneds be warned ... you're about to sacrifice your yooof on a pitiless altar!*

Dear Helen,  
Some AFX readers may already be aware of the growing interest in "home cinema" Dolby Pro Logic Surround Sound. Such systems used to be ludicrously expensive but now half decent systems may be had in any High Street for the price of a multimedia PC. Anime tapes, with their liberal music and sound effects, work well as surround sound sources. Almost all retail anime tapes (including NTSC) will source noticeable sound effects. The

reason that "surround" is hardly ever marked on the box is that the companies involved have not agreed on a labelling system. And the results? Take a tape to a demo room and you'll be hooked!!

**GEOFF COWIE,**  
Milton Keynes, Bucks., UK

*HELEN: Well, I suppose from ludicrously expensive to simply expensive is progress ...*

Dear ANIME FX,  
I am a really big fan of RANMA 1/2 and I'm trying to collect everything they have on RANMA 1/2, but there's one problem. RANMA is not very popular in Singapore, so all the shops in Singapore sell are the comics and very few posters of RANMA 1/2. I was wondering if it

films and TV shows to enjoy. We really don't have much more here in the UK than you do in Singapore. There are no shops that just deal in RANMA material, but a few UK shops sometimes get RANMA items. Two you can write to are SHEFFIELD SPACE CENTRE, 33 The Wicker, Sheffield S3 8HS, UK, and FORBIDDEN PLANET MAIL ORDER, 71 New Oxford St., London WC1, UK. In the USA, NIKAKU ANIMART at 615 N 6th St., San Jose, CA 95112, USA usually has RANMA items in stock. Of course VIZ SHOP-BY-MAIL has RANMA items - after all, they are the US arm of Shogakukan, the company that publishes the RANMA manga! You can contact them c/o Viz Communications, 653 Bryant Street, San Francisco, CA 94107, USA. The fastest way to order is by tele-

every issue of ANIME FX will be sent to you hot from the presses.

Dear Helen and ANIME FX,  
I am a fan of anime and manga and intend to set up a fanzine, hopefully in the not too distant future. I read ANIME FX regularly and read your reviews with intrigue. I would like to include reviews in my fanzine but have no reference to the newest, hottest anime and manga on the scene. In an earlier issue I noticed a fanzine in FanScan that was on a video company freebie list. This would be perfect for me as I could include my personal opinion of the new and forthcoming releases. If not too much trouble could you give me some address and reference on how to get onto these lists. Secondly, how do I go about getting the finished product to you for your opinions?

Thanks and all the best for the future,

**TOM DOWSE,**  
Gillingham, Kent, UK.

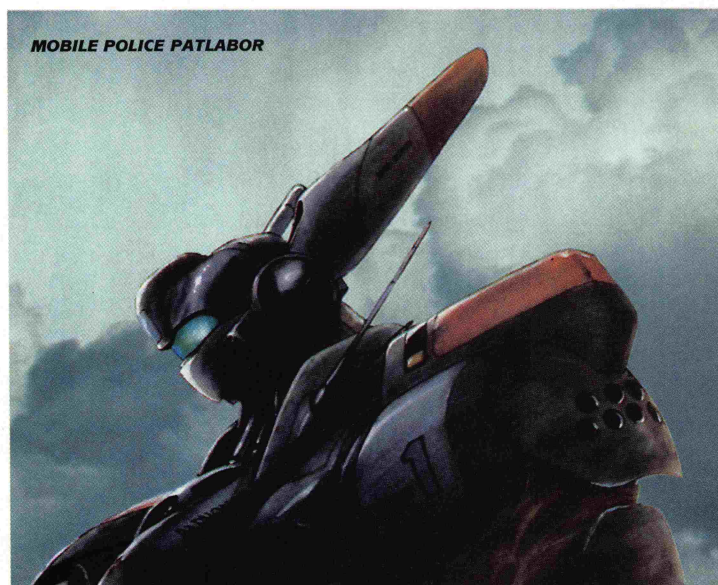
*HELEN: Video companies print either an address or a phone number somewhere on their video sleeves, so just look in any recently released videos and you'll find their contact details. However most companies will probably want to see a couple of issues of your zine and have a few details like price, circulation, frequency and so on, before deciding whether or not to put you on a freebie list, so for your first few issues you'll probably just have to follow the classic faned pattern and buy or borrow your tapes for review! And getting your zine reviewed in FANSCENE ROUNDUP couldn't be easier - just mail us a copy and it'll be reviewed as soon as space permits. Good luck with the zine and we look forward to getting a copy!*

**And now a letter sent to Julie Martini in our US office:**

Dear Julie,  
I was reading through issue #8, the GROUND ZERO article. I may be wrong, but I think the characters in photograph #23 are from DRAGON QUEST (in American it's DRAGON WARRIOR). Who are they? Well, starting at the top left, the priest is Cristo, the girl is Alena, the green Wizard is Brey. On the bottom row, the left girl is the fortune teller named Nara and the right girl is the dancer named Mara.  
Thank you for your time,

**SHELDON MONTGOMERY,**  
Manteo, North Carolina, USA

*HELEN: Thanks, Sheldon!*



was possible for you to tell me a few shops in the UK that do mail order of RANMA 1/2 goods to Singapore, so I can start ordering them. I'll be very grateful if you could help. And can I order ANIME FX from Singapore and how much more must I pay for the postage? And lastly, I was reading the Oct issue and I saw something written by Laura Watton that really scared me, she said that RANMA manga serialisation is coming to an end in Japan soon. Please say this is not true and it won't happen.

Well, thanks for taking time to read this letter. Please print it, I really need the answers.

**ADRIAN GOH,**  
Singapore.

*HELEN: I wish I could tell you what you want to hear, Adrian, but the RANMA 1/2 manga is coming to an end in Japan. Takahashi-sensei has been working on the story for quite a few years now and it's natural that she should want to take some time to explore her other ideas - she is a creative artist, after all! But you have lots of RANMA manga, OAVs,*

*phone to the number in each of the catalogues, using a credit card. Shops in London's Chinatown often stock anime goods and sometimes that includes RANMA goods; Yaohan Plaza, Books Nippon, and similar Japanese shops in London sometimes have RANMA items. Not all these shops offer a mail order service so the best way to get goods here is to find a pen pal who will keep an eye open for RANMA items for you and mail them to you, perhaps in exchange for manga and posters from Singapore. I have put your name into the penpal column so that other fans of RANMA 1/2 can write to you directly. Good luck with finding the RANMA goodies you want - although I don't think anyone in the world will ever manage to collect ALL the RANMA 1/2 merchandise in existence!*

*Lastly, you can order AFX from Singapore, or anywhere else in the world. A six month subscription will cost you £33, a twelve month subscription £66, including postage. There's a subscription card in every issue telling you how to pay by mail, or with a credit card you can just phone or fax the number given and*





**A double helping of soap in this issue! First, our Editor takes off her official hat and gets up on the Soapbox on a personal issue - images scanned onto and taken off the Internet without the originator's permission.**

We got a lot of Christmas cards from readers in December 1995. It's always a pleasure to hear from you and your messages of goodwill and support really do mean a lot to us. But one envelope we opened on the morning of 21st December gave us a bit of a start.

The reader who sent it designed it himself, using Japanese greetings and an image which he took from the Venice Perfect Memory CD-ROM Volume 1, which source he carefully acknowledged on the back of the card. He then had it printed and sent it out to us, and presumably a wide range of other people as well. The image was created back in 1993 by Steve Kyte. His logo and the date appear on it, yet he is not acknowledged, either as the artist and creator of the image and characters, or as the owner of the copyright in that image and those characters.

Anyone who knows me will know that I was annoyed. As editor of ANIME UK/FX I have always regarded it as part of my job to do all I can to ensure that the rights of our writers and artists in the work they do for us are fully protected, and as Steve's partner I obviously have a personal interest in ensuring that his artwork, which provides a very significant slice of our daily bread, is not ripped off. Steve wasn't too happy either. Imitation may be the sincerest form of flattery but copyright infringement is bad news for any creative artist.

I contacted the reader involved and he was very distressed at the thought that he had inadvertently upset someone whose work he admires. He took the image off the CD-ROM in good faith, thinking that because it was on a fan-produced, publicly-available source, it was OK to use it for non-profit fannish purposes. Nothing on the CD-ROM made him think otherwise. I don't want to be too hard on that reader; he was acting as many others do, not out of malice but just out of thoughtlessness and ignorance. Most people, if they see an image on the Internet or on any publicly available source, assume that it's OK for them to use that image for any purpose they choose as long as they aren't making money from it. They're completely wrong but it's a widely held misconception.

Electronic communication is a wonderful thing, but it has its drawbacks. I've noticed one in particular - the prevalent tendency to treat original art which has been scanned onto the net, with or without its creator's

permission, as fair game for just about any use. And many would ask, where's the harm? Isn't freedom to do as we please in the name of self-expression one of the basic rights of Western civilisation? Well, no, it isn't. Simply because a piece of work has been published doesn't put it into the public domain.

To scan images and information from anime or manga into any medium - be it electronic or hardcopy - for the purpose of review, discussion and comment, which puts the work in the public eye and may enhance its sales, is entirely reasonable. That's what ANIME FX and every other anime and manga magazine in the world does. But you'll notice that we all take care to acknowledge the copyright owners and to state that the work should not be reproduced from our pages without their permission. And when an artist creates an original piece of work, that



is most certainly not up for grabs by anyone looking for a fanzine illo, letterhead, t-shirt or poster for their group or convention, simply because "it's not for profit" or "it doesn't do any harm". The artist owns that work. You don't. Using it without permission is stealing, whether or not money is involved, because it's stealing the artist's right to say what he or she wants done with their own work.

The creators of sites like Venice and projects like the Venice Perfect Memory CD-ROM are widely praised for 'making information available'. That is a very worthy aim; but bear in mind that the original artists and creators of artwork on a site may not have been approached for permission before it was scanned into electronic form; Re-publishing original artwork in another form without the artist's permission and without even acknowledging his or her existence is wrong. Taking original artwork from an electronic site for your own use without the artist's permission and without even acknowledging his or her existence is also wrong. Not just bad-mannered, though it's that too - you'd ask before you borrowed a book or someone's car, wouldn't you? Not

just stupid, though it's that too - I mean, you know someone must have created the artwork, because it certainly wasn't you, and how can you just assume they're happy for anyone else to use it? But wrong. Always. No exceptions. (Illegal too, but that's another issue.)

Of course, sometimes the most careful copyright statement in the world is ignored, and of course electronic media users are not the only culprits. I've seen a fanzine where every piece of fan art was meticulously acknowledged by the editor but the professional art he'd copied from published sources wasn't. Copyright acknowledgement is YOUR responsibility. If you want to use a piece of someone else's artwork for any purpose, whether for profit or not, contact the artist and ask if it's OK and make sure his or her rights are properly acknowledged. And just because something

is on the net or on a CD-ROM, don't assume it's in the public domain. The artist who created it might not even know their work is out there in that format, and might have a very different opinion. Original artwork - and this includes Steve's work and that of every other artist, fan and pro - may not be reproduced anywhere in any form for any reason (other than as forming part of a review of or article on the work in which it appears, fully credited) by anyone without prior permission from the artist and proper copyright acknowledgement.

Every artist published anywhere in any form has the right to control the use of their own work by others, whether it's for-profit or not. These people love their work. If you love it too, please don't steal it.

**HELEN MCCARTHY**, London, UK

**Our second slippery subject is about rights again - but moral rights, or more precisely moral wrongs, as Paul Marshall explains.**

Dear Helen,  
I was just writing as I felt compelled to do after seeing your issue ten front cover. The reason is that, for the people that are not initiated in to the world otakuism and have never seen anime and manga before, a magazine/fanzine such as yours is a first taster deep and diverse genre/medium. The problem with covers like this one is that it plays straight into the hands of the mis-

# SOAP BOX



guiding and misinforming media of which has an unhealthy fixation with sex and violence. I am all for pushing the boundaries i.e. with erotic art or what at the moment is classed as unacceptable, but covers like this one do not help the cause of world otakuisation because it put us back five years in explanations of that anime and manga is not all sex and violence. But everything has its place, and most people don't like sex and violence or sexualised violence as shown here (if you don't believe me take a look at the picture, i.e. the handcuffs, the arrow and undone pants and the 'punk bondage fashion') shoved in there faces when they go to the newsagent. I understand that the cover has to stand out to sell copies, but do you have to sink to this kind of advertising to sell your excellent, and I do mean excellent (enough flattery there!) magazine.

**PAUL MARSHALL**,  
Rochdale, Lancs, UK.

**HELEN: I'm sure lots of you will have opinions on this, but there are just two points I'd like to make. First, the cover in question was the cover image for the video sleeve chosen by Pioneer (a very responsible company) and approved by the BBFC (a thorough, even rigorous, censorship authority; it's in just about every high street in the UK without any assistance from AFX. Second, telling the world that anime and manga are all about: nothing but fluffy bunnies and highschool girls in cute frocks is just as much a lie as telling the world that they're all about: nothing but sex and violence. Anime and manga are a lot of things, not all of them acceptable to everyone (or even every otaku); why pretend otherwise?**

**"And a request: can someone please tell me where the arrow is? We've all stared at the cover of issue #10 for hours and we still can't find it!"**



# FANSCENE



## CONVENTION LISTING

We list all conventions, club events and meetings with a large anime/manga content providing we are notified at least 3 months in advance. AFX do not run these events, so please contact the addresses listed for further information.

### EUROPE

#### EVERY MONTH - LONDON

**ANIME CLUB** meets at the Daiwa Japan Foundation; talk to Japanese and gaijin fans, see hot new anime! Small admission charge covers equipment/room rental. Details from Dragon, 32a Station Road, London NW4 4PN, tel 0181 202 9038 evenings.

**July (date tba) MINAMICON 2**, 15 New Road, Fair Oak, Portsmouth, Hants., SO50 8EN, UK. Second one day convention by MINAMI ANIME. "the club with added KAWAII". Last year's con was a blast, don't miss out this time. Send ssae/IRCs for details.

**Oct 6 FACTS V**, c/o Emmanuel van Melkebeke, Parkplein 5, Gent, B9000 Belgium. A wide range of sf/fantasy-related material, anime and manga at this friendly one-dayer in a great city. Highly recommended by AFX's Helen McCarthy & Steve Kyte! Send IRCS for details.

### USA

**Mar 2 FANIME CON 96**, PO Box 642028, San Jose, CA 95164-2028, USA, email abunai@IBM.NET, no further details as yet.

**Mar 8-10 KATSUCON 2**, Katsu Pro. Ltd., 1827-2 Grayland Street, Blacksburg, VA 24060, USA. Tel (001) 540 953 1699, email katsucon@vtserf.cc.vt.edu, Web <http://elfie.bevc.blacksburg.va.us/katsucon/katsumi.html> Masakazu Katsura (VIDEO GIRL AI, DNA<sup>2</sup>) plus many US/Euro guests, innovative programming, friendly convention.

**May 31-June 2 PROJECT A-KON 7**, 3352 Broadway, Ste 470,

Garland, TX 75043, USA, email phoenix@pic.net. Lots of US guests, big dealers room, much fun!

**June 28-30 ANIME EXPO 96**, SPJA, 2425B Channing, Suite 684, Berkwlwy, CA 94704-2209, USA, email info@anime-expo.org. Web <http://www.anime-expo/~prisoner/ax.html>; Hiroyuki Kitazume (GUNDAM, MOLDDIVER etc), many US guests, fab site near Disneyland, huge dealers room, art show, masquerade - make it a summer holiday!

## FANZINE FILE

We review all fanzines sent to us provided they have some anime/manga content; but please note, faneds, it takes 2-3 months for a review to appear because of print schedules, so it won't make your zine an overnight sensation!



**FUR SCENE 5** is a quarterly fanzine devoted to anthropomorphics. The 'cute fluffy catgirl' genre leaves me cold, but for all that FUR SCENE is a nicely produced package; plenty of fan art of a high standard, fan fiction, fan manga and a long article by Fred Patten, better known as an anime historian, on classic sf furry author H. Beam Piper, creator of 'Little Fuzzy' and his clan. There's a news section and listing of forthcoming furry comic releases, plus information about where to order furry merchandise. Of course one accusation regularly slung at any zine with a title like FUR SCENE is 'kinky devils!' but there's nothing in FUR SCENE to offend or outrage anyone unless you really hate to see animals in clothes aping human manners and mores. It's another form of parody, in which using 'humanised' animals frees the writers to throw a new light on our own species. There are some fine writers and artists at work in the genre and quite a few use crossover styles and chara types from manga and anime. If you're a dedicated furry fan you're probably already getting FUR SCENE: if not, try a copy - you may find yourself hooked, or should I say clawed, in to furrydom. A single issue is £1.75,

a year's subscription £6, both inc P & P, from **Martin Dudman, United Publications, 85 Croydon Road, Keston, Kent, BR2 8HU.**



**AT LONG LAST LUM!** URUSEI YATSURA fans can get the first issue of a newsletter devoted to Takahashi's first sf comedy high-school romance for a first class stamp. **UY UK NEWS**, published by leading Acolyte of Cute Phil Laskey, will be available thereafter on subscription, six issues a year for £4. Every new subscriber also gets an information sheet, URUSEI YATSURA FOR BEGINNERS - and an ADVANCED URUSEI YATSURA sheet is also in preparation and will be sent to subscribers when it's ready. The first issue packs a lot into its four pages, with background information on the manga version, the TV series staff, the voice actors for Ataru and Lum and where to get UY merchandise; the editor also hopes subscribers will write in with opinions, information or contributions. The design is clean and easy to read, Phil's black and white graphics and illustrations are great fun, and all in all it's an essential item for the British UY fan. Write with an A5 first class stamped sae (or SAE and a couple of IRCS from overseas) for your free copy of issue 1, or send a cheque for £4 payable to P. Laskey, to **Phil Laskey, UY UK NEWS, 29 Harrow Gardens, Warlingham, Surrey, CR6 9ES, UK.**

## CLUB CORNER

**THE CARTOON/FANTASY ORGANISATION** is the longest-established anime club in the Western world; the C/FO had a bad rep for political infighting during the 80s and has formed and reformed many chapters in many parts of the USA, but the one remaining group in California is a long-established focus for anime watching and discussion, keeping politics to a minimum. With 224 monthly meetings under its belt by the end of 1995 and a regular programme of attendance and anime promotion at con-

ventions, the C/FO is not only part of US fan history but an active and energetic organisation. And it's not just about anime and manga; members also share interest in other forms of animation, Japanese and Hong Kong live action film. Members get access to the club's library and regular copies of the bulletin, but guests and Joe Public are also welcomed at the monthly meetings where anime old and new is shown. The meetings are one of the biggest benefits of C/FO membership and are obviously more likely to attract members living in California, but the bulletins and contacts will be useful to fans anywhere in the world. AFX gets a regular copy courtesy of Fred Patten and we find it a constant source of useful information. To find out more about the C/FO, including current membership fees, write to the Secretary, **Fred Patten, at 11863 W. Jefferson Blvd, Culver City, CA 90230, USA.**

## REQUEST FOR HELP

**MARC BRADY** of 23a Kenton Park Road, Kenton, Harrow, Middx., HA3 8UB, UK, recently requested some help to find a pic of his favourite chara for use as a tattoo master, and thanks everyone who contacted him. Unfortunately there was a mistake - his favourite chara wasn't, as stated, Astro Boy, but MARINE BOY. Anyone who can help him out with a sketch of Neptina's chum, please get in touch!

## WEB SITE INFO

The Anime Turnpike is described by maintainer Jay Fubler Harvey as 'your one-stop connection site to the Anime Web'. It includes information, news, anime ads and occasional specials like the 100-question anime/manga quiz contest started in January. You can access the Turnpike on <http://soyokaze.biosci.ohio-state.edu/~jei/anipike/>

## RETAIL ROUNDUP

Reader Phillip Whitelow of Cheltenham, UK, has found the British subsidiary of a Hong Kong company which offers imported HK anime and manga goods by mail order, as well as games for the Playstation, Saturn and Super Famicom, and dual-standard LCD equipment. All kinds of model kits and HK videos (Chinese dub, English subtitles) are available from **Hunter City Co. (UK), Seedbed Centre, Langston Road, Loughton, Essex, IG10 3TQ, Tel 0181 508 1328.**





# MIND BREAK



**Test your anime, manga and live-action knowledge on our range of brainteasers. New fans should be OK with our NEO-OTAKU questions, based on material widely available in the UK and USA; those who know their anime, manga and sfx really well can try out the higher levels.**

## NEO-OTAKU

1. Which works by Buichi Terasawa have been released on Manga Video?
2. How many volumes of SECRET OF BLUE WATER are being released by Orion?
3. Who wrote the script for PATLABOR 2?
4. Who edits ANIMERICA magazine?

## OTAKU

1. Which OAV series is a VOTOMS side story?
2. Which band recorded the theme song to KO CENTURY BEAST WARRIORS 2?
3. What fan-fave anime is based on a work by the author of DARKHAIR CAPTURED?
4. Which Japanese company made the ULTRA Q series?

## SUPER-OTAKU

1. What are gachapon?
2. Who created the character KAMEN RIDER?
3. Who or what is Yas?
4. Which Japanese professional magazine covers the dojinshi scene?

## LAST MONTH'S ANSWERS

How many did you get right?

### NEO-OTAKU :

1. Mitsuteru Yokoyama 2. Four
3. Masamune Shirow 4. Pai

### OTAKU :

1. Jo Hisaishi 2. Galactic Patrol, by E. E. 'Doc' Smith 3. 42
4. Bias and Directory

### SUPER-OTAKU :

1. He's half cockroach, the product of a genetic experiment 2. Mamoru Nagano 3. MANIE MANIE
4. Naoki Urasawa



NEO-OTAKU: 1



OTAKU: 1



SUPER OTAKU: 2

**Welcome to our truly international anime penpal column! Here you'll find the names and addresses of anime and manga fans who want to hear from their fellow-otaku. Why not write to a few of them and expand your anime horizons? Or tell us your name, address and a little about yourself, and as soon as space is available we'll print it here so that other fans can write to you!**

### ADRIAN GOH.

37 Seletar Hills Drive, Singapore, 807052 : "I'm a big RANMA 1/2 fan desperate to get RANMA merchandise and trading contacts. I want to contact British RANMA fans who can help me."

### KANA TAKAHASHI.

2-17-6 Kaminoyama, Taihaku-ku, Sendai-shi, Miyagi-ken 982 Japan: "I'm a 17 years old Japanese girl who loves CLAMP, Minami Ozaki, many anime and manga - SAILOR MOON, CITY HUNTER, VERSAILLES NO BARA, X, BRONZE, RANMA 1/2, URUSEI YATSURA, CANDY CANDY, etc. I'm looking for a pen pal who loves anime and manga, and will correspond with me in English. Sex or age doesn't matter."

### MR. HIM.

c/o NEAL HEWSON, Rathcooney, Glanmire, Co. Cork, Ireland, tel : (010 353 21) 866492: "I'm a 13 year old boy looking for a female manga fan any age, any country, any planet. Fave videos are TOKYO BABYLON, DOOMED MEGALOPOLIS, AKIRA (of course!) ANGEL COP PART 1 and CYBER CITY OEDO 808. My collection of manga is small but glorious! I will gladly respond to any letters as it would be good to communicate with anyone else on this planet who likes Japanese animation as I live in a rural area. I enjoy rap music and my fave artists/groups are Method Man, Snoop Doggy Dogg and the Dogg-Pound, Dr. Dre and Death Row, Coolio, Ice-T and his Rhyme Syndicate and A Bit Of House Pain. Please please please respond!!!! (If this message appears in the pen pals column there'll be a fifty pound payoff...)

ED: For someone from the old country, no charge, Neal!

### PIOTR ROCHWALD.

ul.Przedwiosnie 3/67, 20-533 Lublin, Poland: "Hell, my name is Piotr, I live in Poland, I'm interested in anime and manga. In Poland there aren't many things about manga so I'd like to get something about it. I'd like to be a manga-fan! Thanks a lot."

### KRYSZTOF ULEJCZYK.

ul Czarnoleska 3, 04-540 Warszawa, Poland: "My name is

Christopher, and I'm a MANGA fanatic. In my country it's spreading very little because of few distributors; I got AFX address from a computer magazine. I want to contact some other fanatic of MANGA for trading anime/manga goods, comics and gadgets; I can offer CD-ROMs and some other interesting things. I really want to keep regular contact with just one person but will try to reply to every letter. I also hope to establish a MANGA club in my city, all advice welcome!"

### SEBASTIAN POLCZYNSKI.

ul. Ujejskiego 48131, 85-168 Bydgoszcz, Poland: "I'm a manga fan from Poland. I have heard that this is special column intended for pen-pals in your magazines. Unfortunately I don't have any access to your magazine. Please find me appropriate penpal to correspond."

### SPC JASON H. SMITH.

422 04 6060, B Company 501 MI BN, 1 BCT, Operation Joint Endeavor, APO AE 09789, USA: "I'm an AFX subscriber and US service member deployed to Bosnia for a year's duty. I deeply love the magazine and anime/manga/Gojira, and while I don't want to receive the magazine in the field (I like to keep them in good condition) I would still like to keep up with what's happening in the world of animation. If anyone would be interested in corresponding, it would be greatly appreciated."

### HELEN LAVERY.

4 Lansdowne Gardens, Halsham, E. Sussex, U.K.: "Hi, I'm a 14 year old girl who lives in the U.K. I'm looking for Japanese penpals (especially male) around my age. My fave anime are NEW DOMINION TANK POLICE, AKIRA and THE DIRTY PAIR. My other interests are pop music, art, computer games and martial art films. Please write to me as soon as possible!"

### MARCIN SKUBISZEWSKI.

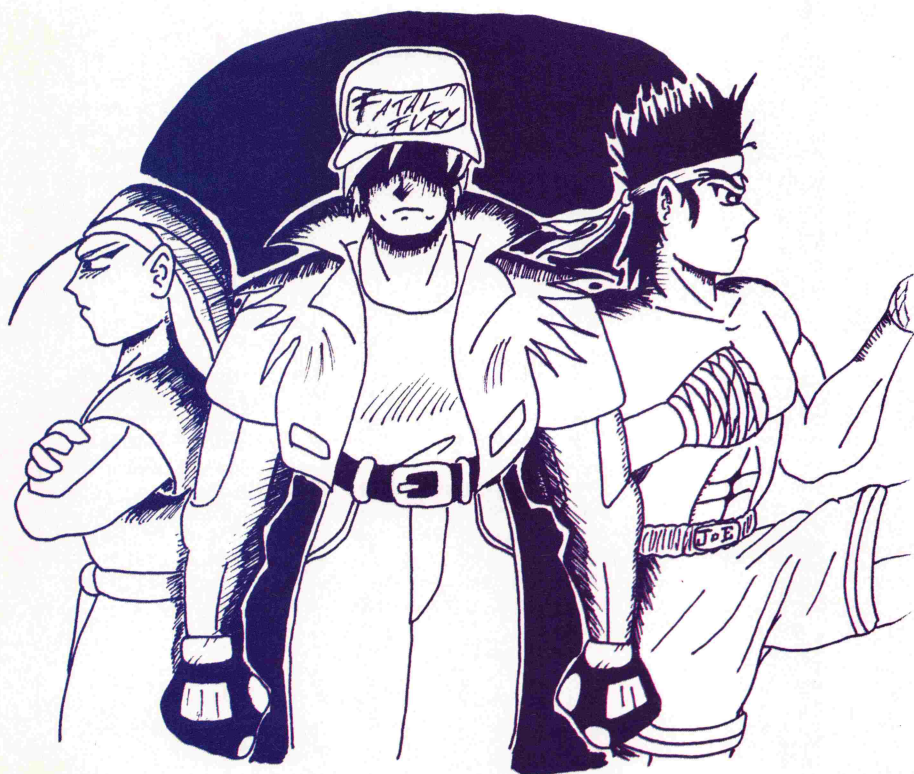
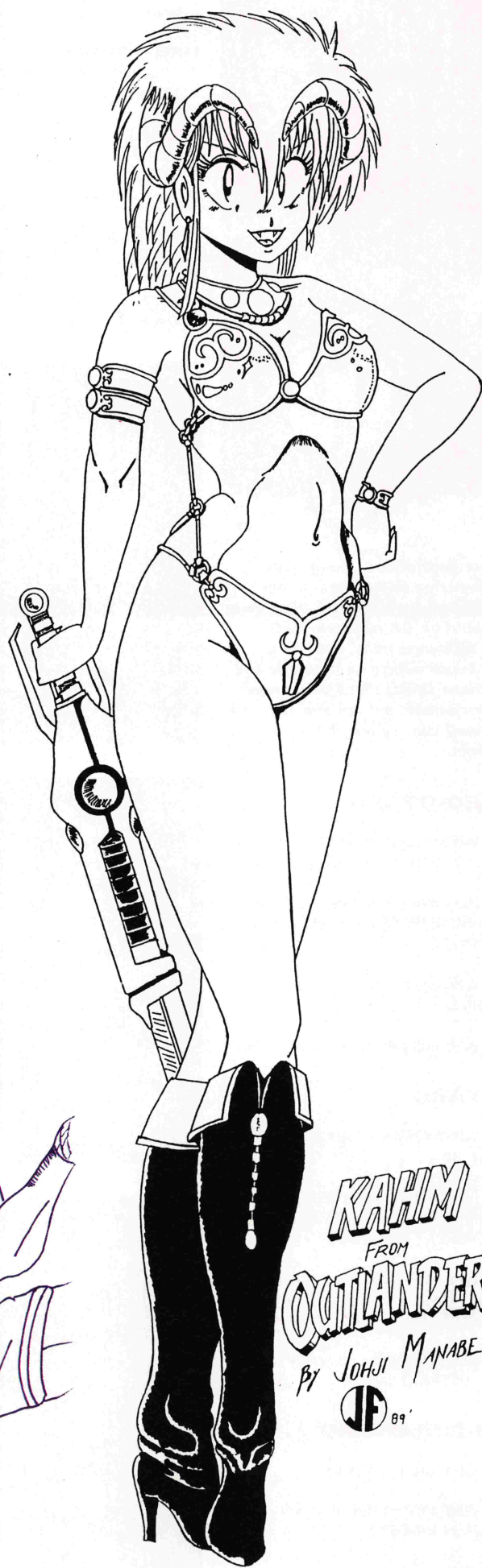
ul. Konstancinska 3 B m. 51, 02-942 Warsaw, Poland: "I'm a 15 year old boy, I completely fell for Manga but I live in Poland where it's impossible/very hard to get any. The only source is THE SECRET SERVICE computer magazine where it was written that there is a penpal column in your magazine. You don't know how happy and grateful I would be if you found me a pen-pal! I will immediately write back to anyone who writes to me."

### JENNIFER LI.

2 The Maltings, Thornville Road, Headingley, Leeds, LS6 1RX, England: "Chinese female, 18, new at watching anime & manga, would like male or female penpals all over the world with whom I can correspond in English. My likes - RANMA 1/2, CITY HUNTER."

# PEN PALS





**KAHM**  
FROM  
**OUTLANDERS**  
By JOHJI MANABE  
JE 89





#### Page 64

Top Left: MOTOKO KUSANAGI (GHOST IN THE SHELL) by **Russell Elder**, Paisley, Scotland

Bottom Left: GAROU DENSETU-LEGEND OF THE HUNGRY WOLF (FATAL FURY) by '**Jackal**', London, UK

Right: PRINCESS KAHM (OUTLANDERS) by **John Furlong**, Florida USA

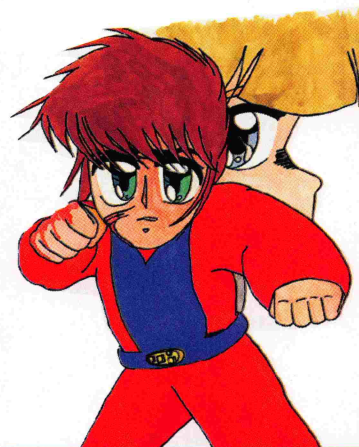
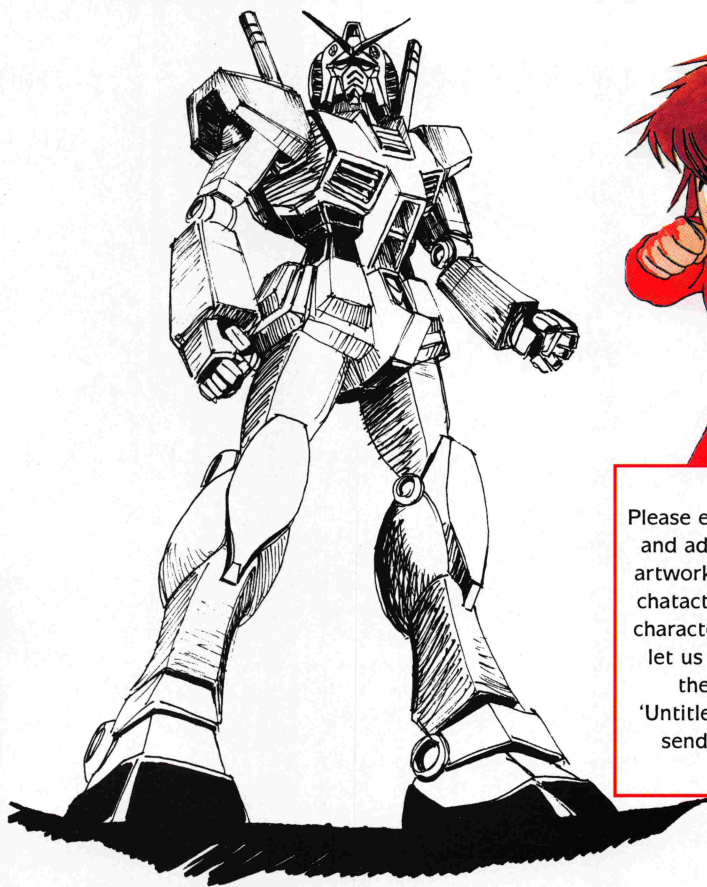
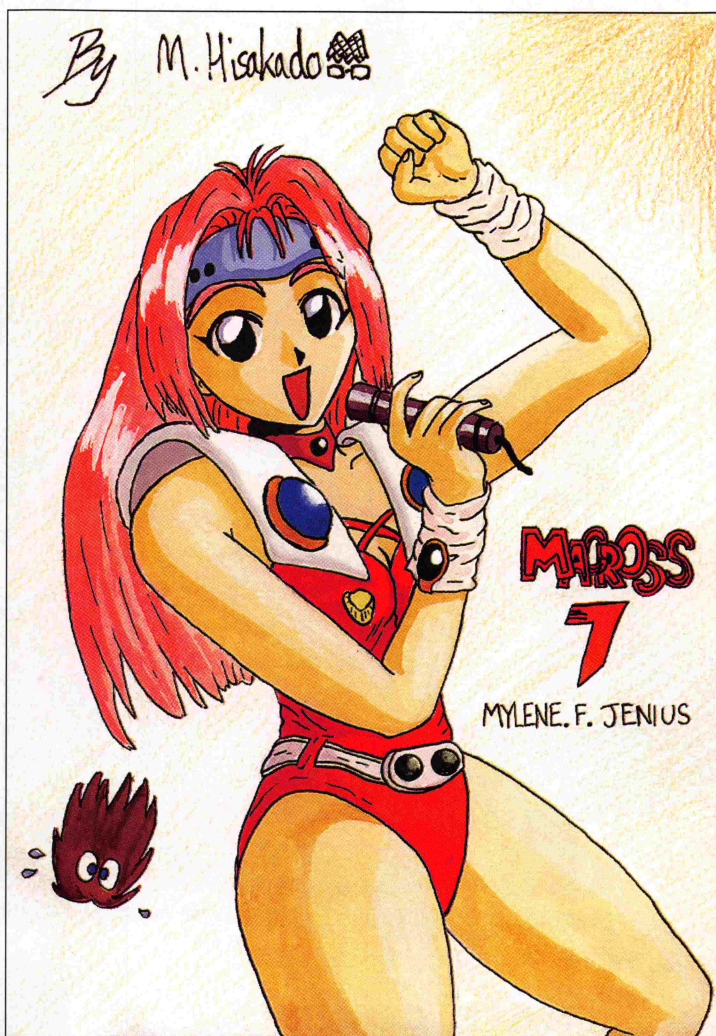
#### Page 65

Top Left: RALLY, MINNIE MAY, RIDING BEAN, BONNIE & CLYDE (GUNSMITH CATS) by **Glenn Jackson**, Essex, UK

Top Right: MYLENE F. JENIUS (MACROSS 7) by **Mark Hisakado**, Maidenhead, UK

Right: GUNDAM RX-78 (MOBILE SUIT GUNDAM) by **Studio 13**

Far Right: MERLIN by **Keith Hammond**, Surrey, UK



#### IMPORTANT

Please ensure you write your name and address on the back of your artwork and also the name of the characters/show depicted - If the characters are your own creations let us know their names too or they'll have to be labeled 'Untitled'. Just a reminder not to send artwork larger than A4 (297 x 210mm)



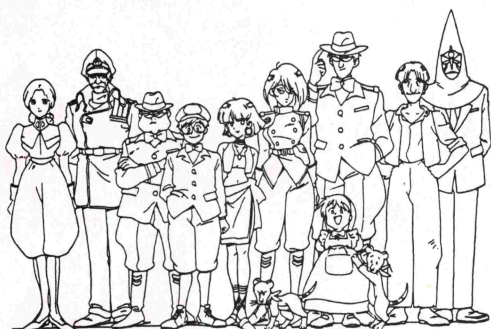
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# BACK COVER

# ANIME GALLERY



# THE SECRET OF BLUE WATER

**This issue's back cover celebrates the continuing US release of THE SECRET OF BLUE WATER video compilations from Orion Home Video and Streamline Pictures Video Comics. Creative powerhouse Gainax are one of the most inventive and original teams in the anime business, their low output the result, not of lack of ideas, but of dedicated perfectionism and a willingness to take creative risks which is rare in the entertainment industry. Gainax's new TV series EVANGELION has been one of the major hits of the autumn/winter season in Japan; now if you have an NTSC or dual-standard video setup you can look back to their first TV hit.**

THE SECRET OF BLUE WATER © Gainax, NHK, Sogovision, Toho, Streamline, Orion





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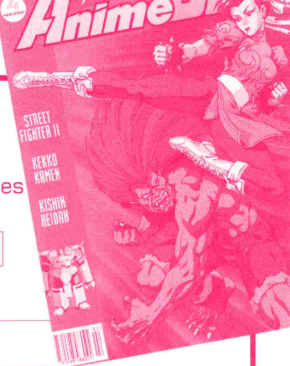
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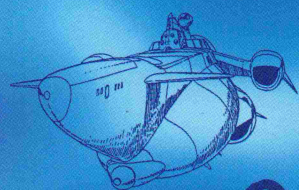
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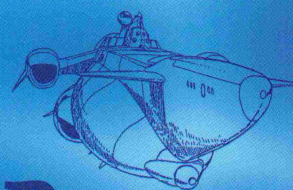




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# THE SECRET OF BLUE WATER



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